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GREEK VASE PAINTINGS

A

SELECTION OF EXAMPLES

WITH PREFACE INTRODUCTION

AND DESCRIPTIONS

BY

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PREFACE.

THIS book addresses itself to artists and to the amateurs of fine design, and attempts to render them a service by bringing together choice examples of Greek vase painting which hitherto have been accessible in no handy form and at no moderate cost. It may also do something to redress an injustice of fame, for Euphronios, Hieron, and other masters of this, one of the most finely balanced arts of design and poetry ever struck out in decoration, can hardly be thought to have reached the full circle of their admirers, or the familiar honour that is their due. The fact is not surprising, for the works of these masters are distributed among the museums and private collections of Europe, where travel, knowledge, and a certain student's patience are necessary to see them, and that sometimes but imperfectly: the attribution of the paintings to their authors rests frequently on slight or ambiguous indications, and in the complete absence of information on the life and circumstances of the artist there are none of those characteristic traits and anecdotes that render a name accidentally memorable, and add an impulse of curiosity to the interest of the art itself. The literature—a large one—that deals with the art and its authors is a literature of specialists, and one to which the unlearned artist or amateur has no guide.

But while no collection has been made in which those vase paintings are figured simply for their excellence and beauty, the collector, the archæologist, and the mythologist have, in pursuing the subject for their own purposes, made the present volume possible. To have reproduced all those designs from the vases themselves would have been so costly a proceeding as to defeat the purpose of the book; but reproductions, in most cases, existed already, scattered up and down the folios of collectors, the transactions of learned societies, and the works of students, Italian, German, French, and English. To possess, again, a complete set of such works means the acquiring of a library such as only the specialist or amateur of some wealth is likely to afford, and one encumbered with alien matter, or superfluous, since to the scientific student the poor example is as interesting as the excellent. But from these already existing plates we have been permitted to make a choice, and the drawings executed for one public may now serve the turn of another. The plates in question were photographed, and process blocks prepared from the photographs. Coloured lithographs, except in the case of the frontispiece, were ruled out by the price at which we publish: in one or two cases the block was made from a photograph of the object itself. An acknowledgment of the source of each plate will be found along with it, but particular thanks may here be offered to the German Archæological Society and the editors of the *Wiener Vorlegeblätter*. The plates have been arranged as far as possible in chronological order, but the signed works of each master are put together, and a group of unsigned works is placed at the end. In the Historical Note that follows, as much special information is supplied as our readers are likely to want, and with each of the plates will be found a detailed description.

The reproduction of a vase painting is a work of some difficulty, because a simple photograph cannot usually render the forms without distortion. The rounded surface of the vases is the cause of this, and it results that a skilled draughtsman must intervene to reduce the design of a convex or concave surface to a drawing in the flat. The scrutiny of the archæologist, addressed in the first instance to the historical order of the designs and to the meaning of the subjects represented, has led to a high degree of accuracy in their delineation; and the more recent plates leave little to be desired. In one or two cases we have given plates from photographs, and it will be understood from these how much would be lost in clearness from glaze and distortion, however much is gained in truth to general effect These plates, then, are black and white reductions to the flat of the rounded originals, with their black and red, and occasional white or other colour. Another difference it is hardly necessary to note, namely, that in many cases, like that of the Dance of Mænads by Hieron, the black background is omitted, so as to leave only the outlines of the drawing and the patches of black within the drawing. As in the cup referred to, this often gives a rich effect of pure line that is very charming, but it must be remembered that this is not completely the original effect. It is the older, or black-figured vases, that suffer most from the translation into dead black and white, because their beauty is so much

dependent on the quality of their black glaze and ivory white, and the odd richness of the mosaic entanglement of those colours with the red of the clay. When turned into dead black upon white, the mysterious grotesque reveals too much the dummy character of its figures and a certain smallness in the treatment, for an amphora is seldom decorated as a whole, but is a collection of bands of ornament.

It is from the period of the red-figured vases that we have chosen most of the examples, and it is explained in the historical note that follows how this change of technique coincides with an advance in drawing, and with the choice of the cylix for decoration, the most graceful and simple of the vase forms. The largeness and wholeness of these cylix designs will be at once appreciated from their handsomer look on the page. There was something, perhaps, in the new technique itself that helped this change, for the designer who puts a figure into a space will be apt to do it more meagrely when he makes it out positively in black than he who, as it were, folds and draws in the space towards his figure. Instead of being something thrown in and lost in a vaguely felt space, the figure is more closely tied up with the parts it does not fill; these are bargained for in a conscious give and take, and become musical pauses instead of blank and unconsidered silence. The circle or fan form becomes an element in the design instead of a negative boundary. Along with this change from the cramp of the old style there was the more natural allotment of the two colours, for the existing red of the pot stood better for flesh than the rather monstrous black.

With this new technique the painter approached more closely to the beauties of natural form. He kept his representation within clear limits; his figures are in one plane, and with few exceptions retain that sideways projection of the head and limbs that is most interesting as arabesque and most telling for action and gesture. But his feeling for the proportions and graces of the human form occasionally presses the actual beauty very nearly, and in other cases more loosely suggests it. He formed for himself, like designers of other decorative periods, a sort of abstract or mannikin of a human figure, which he could twist about freely, and which yet was near enough the fact to be enlivened with an observed action or felicity of expression. Where his knowledge left off, his taste and invention remained. He followed the foot or hand up to a certain point, but when it baffled him or tried his patience, or went beyond what he conceived the necessities of imitation to demand, he turned it into something of a pretty pattern. The locked hands of the Peleus and Thetis are an almost comic simplification, but the fingers and toes of other figures are as definitely a fringe pattern, made out of fingers and toes; only the pattern is moulded closer to the fact. The eye, again, is frankly compromised with, and the ear is given up. The look of the faces depends rather on the placing of the features than on their natural delineation. Perhaps the furthest reach of natural beauty is in the Aphrodite of the frontispiece, one of the examples we give of yet another technique, the Polychromatic. Even in the beautiful Amphitrite design of Euphronios there is an ugly mannerism in the drawing of the under lip; in this face not only the placing of the features is fine, but with the same simplicity of means the forms of the features are more closely rendered, and the flow of line in the profile marks a high accomplishment in drawing.

But it is not for closeness of life likeness in drawing that one praises these designs. In that feature they have, of course, been far surpassed. It is rather for a taste in life, whereby a minimum of statement carries a maximum of reference to the elements of dignity and grace, and for that lively ease in the performance that comes of a matter well in hand, thoroughly subdued and compactly fitted to the chosen means of execution. The painter does not labour his ignorance, or parade an *ennui*; there is a clean zest in the traits of fact that he relates, and at the limit of his knowledge he does not fumble or grope with undigested nature, but rests upon his feeling for beauty. When a contour is doubtful he lets the general sense of the design decide which way it is to go, and the action of his figure is as much controlled and determined by the circle that it fills as by the business that occupies it. It is but a *figurante* in the general dance, though the dance be a pantomime that tells a tale. The general motion of the dance overbears the particular imitations of the pantomime. This truth to harmony is what makes decoration, and will always save the most *naïf* or abbreviated drawing, if it be complete in its own sense, making it more full and persuasive to the imagination than some exact document of muscles awkwardly placed upon a page. This secret of beauty in those pots is nowhere more clearly betrayed than in the lines of drapery, so strict and yet so flowing, called to express the form of a limb, and yet called to express it as a fact is told in a song. The line sings the story, and does not merely tell it. The limb below is something, but the other lines of the piece and the boundary line are more—the order of fact yields to an order of harmony.

Only a few, perhaps, of the designs here can properly be styled masterpieces. The young horseman of Euphronios is a failure compared with that ascribed to Onesimos. The Penelope and Telemachus looks like a poor copy of a well-conceived design, and a few others have some interesting features rather than complete beauty. For treatment of the more difficult side of a cylix perhaps the Dance of Mænads, by Hieron, must bear the palm, and it surely is among the most beautiful designs in the world.

An art so perfect as that of the best Greek vases can never be stationary long, because it maintains a precarious and tiptoe balance among a host of conventions and compliances. It depends upon a conjunction and lull of so many elements, each shifty in its nature; upon passing fashions, arrested and composed into that music of design whose laws never alter. The giving and moving of any one of these means the break up and flux of all, until a new combination forms up in the kaleidoscope. True of all art, this is especially true of decoration, because the ideas and taste of the designer are subject not only to their own development and corruption, but they are tied to another changing fashion, to the use and demand of the object decorated. If the fashion of the dish is broken, the mould of the dream is broken too, for it is implicated in that form. The ripe art of mediæval imagery was at the mercy of anyone who should make a new inclination in an arch fashionable, and equally at the mercy of a loose joint in an article of the Creed; and the angels in the choir, and Aristotle and Lohengrin and the rest under the choir-seats, were tenants to be evicted on a theological or political difference. The Greek balance of poetry and design was no less precarious, depending not only on Euphronios with his musical sense for arranging images, nor on the amount of interest and patience that his stock of images could command, but also on Erothemis, who to-day spent his pocket money on painted pots and to-morrow on lectures by the Sophists about the vanity and transiency of art.

Beset by such plots and previous questions from without, and by mutiny in all its members instantly threatened, it is a wonder if any art holds together long enough to achieve its own perfection. The pauses or intervals in which this happens are like locks or blocks upon a river. The race between the boat of the politicians and the galley of the fighting men, and the ship of the priests and the barge of the merchants is brought to a stand, and presently from where they have been picnicking in a backwater the artists drift up. They see the arms and the banners, they hear the solemn tales of the priests, and their tavern ditty bends itself to make a pæan or a dirge. The oars rest in the rowlocks, faces are reflected in the still water, and presently there is singing and dancing on board of all the boats. It is the day of the fiddle people, and they are changing to a brisker measure when a cry is raised that the sluice-gates are up, the hustle for first place begins again, and the frail boat of the artists goes to the bottom in a struggle for the lead.

In the lull or pause during which the pots under consideration were painted, the painter had patched up a truce with the distracting interests that besiege his art—perspective, natural colour, light and shade, modelling, the invention of ornament. The profile, silhouette, line and blot, black and red, the palmette and meander, were his canon and compromise. On the other hand, the gods were not yet too ridiculous to be painted, nor men too shy, and the dead were thought to require a provision of wine and oil. The vase painter's subjects, including as they do mythology and ordinary life, have received a close attention because of the links they may supply to the very fragmentary puzzle of Greek religion or the indications they may afford to the habits of Greek life. As illustrations of either, these paintings are tantalising, since an art like this takes things at an angle convenient to itself and accidental to its subject. A legend like that of Theseus offered a convenient series of charade arrangements of a simple kind with an element of repetition; the revels and dances of Dionysos were still more welcome stuff for the decorator, and occasionally a myth like that of Ariadne afforded easily comprehensible situations that could be managed effectively. But illustrations of myths where the exposition is at all complex are apt to have more interest than beauty.

When, however, the vase painter of the best period did handle mythology he was doubly fortunate, for not only had he the common advantages of the religious story in its familiarity and recognisability, enhanced in his case by a long tradition of representation in which the symbols and dramatic arrangement of the scene were fixed and had only to be rehandled to a finer grace, but the mythology he had to do with was of that kind in which the monstrous or obscure rites of religion had been misunderstood into poetry. To the devout Greek doubtless it was a day of scandal when the beast-headed Presence in a hole became an image made with hands, and a worse still when the rude miraculous block was deserted in its crypt and its worship usurped by the image of a mortal and perhaps disreputable beauty. But it was the moment for the artist. He gave to the common and chaotic matter of superstition that face of beauty which is the secret and attraction of Greek religion, and by all those attachments to the body of dreams that lingered in attendant creatures or in sacred dress and legend, by the mystery and background of dark godhead on which his winning human figures were relieved, he gained for his creation a volume and resonance to the imagination it could not otherwise have possessed. But the part proper to the artist in this—the beauty and gay dignity with which he covered the doubtful antecedents of his gods—he applied equally to more ordinary subjects. The ballet rehearsal on the knucklebone is a work of the same temper as the sacred dance on the cylix of Hieron. The flush of poetry that took religion was a flush of pride and glory in life. Erothemis upon his prancing steed may stand for a type of it. He does not belong to those furtive and evasive times that are afraid to "make a show of themselves," but to a rare pitch of bravery in flesh and spirit. From intervals thus strung up to the pæan we drop on long periods of elegy and lament, when beauty is treated not full face, but at removes, by the devices of humour, and the modesties of implication. The heart and high spirits of a Brygos, a Titian, a Rubens, are uncommon. Great arts no doubt are equal or incommensurable, and the

Bacchanal of London streets has been caught in a trap of unmistakable wit and beauty that is a signal testimony to the subtlety of art, but the jolly Satyr and ranging Mænad are gayer witnesses to the power of the god.

In our land it is now some time since the Lady banished Comus. Romance and Revel are not received notes in our religion, and a kind of haughty shyness is the mark of our manners. To find the image of a people less ashamed of life, and who could yet marry grace and dignity with their mirth, we must burrow in Greek graves, and it is a pious kind of sacrilege to steal from the dead housekeeper those brittle relics of the jolly prime of the world. The wine and the oil are dry, and the cup is often broken, but the laughter and the poetry still flicker on its sides. Tomb has delivered them to museum, and it is time that the book-worm should not be the only heir of his brother.

D. S. M.

INTRODUCTORY HISTORICAL NOTE.*

Εἰ μὲν δώσετε μισθόν, ἀείσω, ὦ κεραμῆες·
δεῦρ' ἴτ' Ἀθηναίη, καὶ ἔπειρεχε χεῖρα καμίνου,
εὖ δὲ περαυθεῖεν κύτεοι καὶ πάντα κάναστρα,
φρυχθῆναί τε καλῶς καὶ τιμῆς ὄναρ ἀρέσθαι,
πολλὰ μὲν εἰν ἀγορῇ πωλεύμενα, πολλὰ δ' ἀγυιαῖς
"πολλὰ δὲ κερδῆναι, ὑμὶν δὲ δῆ, ὡς σφιν ἀείσαι.
ἦν δ' ἀπ' ἀναιδείην τρεφθέντες ψεύδε' ἄρησθαι,
συγκαλέω δὴ ἔπειτα καμίνῳ δηλητῆρας,
Σίντριβ' ὑμῶς Σμάραγόν τε καὶ Ἄσβετον ἠδὲ Σαβάκτην
Ἠμέδαμον θ', ὃς τῆδε τέχνῃ κακὰ πολλὰ πορίζει.

PSEUDO-HOMER, *Κάμινος* v. 1—10.

A DESIGN from a black-figured hydria in the Pinakothek at Munich (Fig. 1) shows us the workshop of a Greek potter. The drawing is careless, but the subject is a rare one, and interesting for our purpose. The scene falls into two halves divided by a Doric pillar: to the left we are within the house, to the right without. Within (the second figure to the left) a boy seated on a low stool is turning a wheel, while a bearded man holds the vase and shapes it inside with his left hand; the right is unfortunately lost. The vase painter takes us into the middle of things, a great deal of careful work had gone on before. The clay had to be chosen, whitish clay from Corinth, or red-coloured from Attica, and best of all from Cape Kolias; only rarely could a clay be found naturally ready for use; if it had too much aluminium it would shrink in the baking, if too many silicates it would vitrify and crack. As a rule sand had to be added, and if a brilliant red was wanted some oxide of iron. To secure a perfectly even texture, the clay was thoroughly washed and kneaded; it was then left standing for a time, to get rid of organic imperfections. A man who was particular about his vases would not only ring and test them before he bought, but would go to the pottery and see the clay before they were fired.

Fig. 1.

The clay was next roughly shaped to the required form by hand, and then came the wheel. To shape a small vase on the wheel was a difficult and delicate matter; beginners were only allowed to do large amphoræ and pithoi. Once turned the vase was carried out into the open air and left there to dry gently. In the hydria picture a slave is carrying out an amphora, and he is about to place it near the large vase already drying outside the workshop. If the vase was a large one, its handles, neck, and foot were made and partially dried separately, and then stuck on, sometimes with cement. The junction points were then carefully rubbed down and polished to efface all traces of the process. Fig. 2 from the interior of a cylix in Berlin shows a young workman polishing up a drinking cup. Two vases painted and fired (an oinochoë and a skyphos) are cooling slowly outside the oven. Next the vase was painted, a process not shown in Fig. 1, and then fired. To the right is the oven: the flames are pouring out, and a boy is diligently stoking it; another workman is bringing up a sack of fuel, and, behind, the overseer is coming up to see that all is right. Above the oven is a prophylactic mask. Firing was a ticklish business, and

Fig. 2.

* The Introductory Historical Note is, it should be distinctly understood, a sketch drawn up strictly with reference to the plates, not in any sense a history of Greek Ceramography: based as it is solely on the plates, it has necessarily many *lacunæ*. It is an attempt to tell simply how vases were made and painted, something of their shapes and uses, the subjects with which they are decorated and their inscriptions, the methods by which we are able to date them. Above all, it is an attempt to put together what is known as to the methods, and even mannerisms, of the several artists who made the selected examples, what traditions they followed, their influence on each other, and their general attitude towards literature and popular tradition. It was not thought desirable to cumber the text with references to archæological authorities. General expression must, however, be here made of the debt we owe to many foreign specialists, notably to Drs. Klein, Winter, Dümmler, Studniczka, and M. Edmond Pottier. Dr. Hartwig's splendid work on the *Meisterschalen* happily appeared just as our book was in proof. To it and to Mr. Cecil Smith's kind revision we owe many valuable suggestions on controverted points. J. E. H.

many a demon lurked inside the oven to make the work miscarry. The Pseudo-Homer has left us their names: the sprites of Crackage, and Splitage, and Wreckage, all ready to work their worst. At the opposite (left) end of the picture a finished fired vase is brought up for inspection. It has evidently been fired, for it is painted black. The one on the wheel is uncoloured to show the natural clay. Hanging up above the lathe are three stick-like objects; they may be polishing sticks, but also possibly they are sticks by which the vase was carried to avoid touching it, as in another vase drawing we have a representation of a vase so carried.

The process of painting is more intricate, and varies considerably for the two main classes of vase—the black-figured and red-figured. The methods adopted are important, not only for their own interest, but also because they afford notes for dating.

In the black-figured style, the first step was to draw the required figure or design *in outline* on the red ground. The silhouette was then filled in with a larger brush and the vase fired. It is often quite easy in black-figured vases to make out the preliminary outline, at least in parts. The result so far obtained was of course nothing but a black silhouette, and when many figures were crowded together or overlapped, the design would become unintelligible. To obviate this, and to give greater scope for the expression of detail, came the next step, that of putting in the *incised lines*. With a sharp graving tool the vase painter cut clean through the black ground to the natural clay of the vase. Incised lines are used sometimes for the outlines of figures, in which cases they often correct the painted outline, constantly for the drawing of eyes, hair, and every sort of accessory in drapery and decoration. Take, *e.g.*, in Plate I. the bunches of grapes hanging from the vine, they are drawn entirely in incised lines, as are also all the markings in the ship and the inner markings on the dolphins. In the original vase these lines show up red, *i.e.*, the clay shows beneath the black paint; in a black and white reproduction they necessarily come out white.

Finally, subordinate colours were added to bring out prominent details. The flesh of women was usually rendered by a coat of white; *e.g.*, in Plate II. Medea and the Peliades have white hands, faces, and feet, while the seated Pelias has a black face, to show he is a man, and white hair; the ram also has a white horn. Other details, *e.g.*, horses' manes and tails, are often done in red. Everywhere colour is used rather decoratively than realistically. In the design of a boy riding a cock-horse (Plate VIII.), some of the cock's tail feathers are purple, some green, and the boy's cloak has purple and green stripes. The effect of a fine black-figured vase, with incised lines, and polychrome details, is bright, ornate, highly wrought, qualities that the Greeks sum up by the word "dædal." After these subordinate colours were laid on, the vase was again fired, but at a lower heat, hence the accessory colours are often faded beyond recall.

The causes of the transition from black to red-figured style must come later, when we speak of the chronology of vases; but the red-figured technique must be briefly described. We start with the red clay vase as before, but the process of decoration is reversed; we have, as it were, a negative for a positive process—the figures have to be left in red instead of put on in black—*i.e.*, the colour of the ground forms the figures, and the remainder of the ground is covered over with black. The problem is to leave the exact outline wanted. It will be seen at once that this is a much more delicate business; accordingly we have an added preliminary step. The artist takes a blunt ivory tool, and roughly indicates the outline of his figures with this on the soft (unfired) clay. This outline, even after firing, can often be quite clearly seen. Most of it is, of course, painted over, but in places where the black ground does not cover it, it can easily be made out. Sometimes it is corrected again and again. Once this outline secured, the artist could take his brush in comfort and do it over in black paint, *i.e.*, outline the figures from the outside—he only needed to be careful of his inside line. Fortunately there is in the Sèvres Museum a bit of an unfinished vase just at this stage (Fig. 3); the whole mass of the black ground is not yet filled in. The next stage was probably undertaken by a subordinate workman, as the artist would not trouble to fill in the black ground. It only wanted careful, even brush-work. When this black glaze had been smoothly laid over the whole background, the vase was fired at a great heat, and with extreme care.

Fig. 3.

Next came the question of details: in red-figured vases, these were put in in dull red, palish yellow, purple. Incised lines gradually fell out of use, but in early red-figured vases they are used, *e.g.*, for the outline of the hair, &c. In black and white reproductions it is difficult, without undue emphasis, to indicate these coloured inner markings. It may be taken generally that all indication of internal anatomy, ribs, *e.g.*, in the Satyr in Plate XI., muscles, *e.g.*, in the figures of Herakles and Antaios (Plate XXIV.), are given in a colour which is in reality nothing but the black glaze thinned down into various brownish shades as desired. At this stage, too, inscriptions and artists' signatures were added, and the vase was finally fired, but only at a slight heat. We owe it to this that inscriptions are so often faded beyond reading, though often, when quite illegible looked at direct, they can be seen (*i.e.*, the mark on the black from which they have faded) when held slanting to the light.

On a hydria at Ruvo (Fig. 4), of late poor style, is a design which shows the painting of vases; the process is, of course, only indicated in the rough. To the left a pupil is decorating a big amphora with geometric patterns, he has a brush in his hand and by his side two pots of paint; an older student holds a two-handled cup—a kantharos—on his knee, while he paints at it. A third is doing palmettes on the lower part of a krater. Between these two last is an oinochoë inside a kantharos. A little away to the right a girl, seated aloof on a basis, is decorating the handle of an amphora. Winged Victories are crowning two young successful potters, and Athene herself, one of whose names was Ergane, the Workwoman, holds a wreath. Only the girl artist has no crown.

Fig. 4.

SHAPES, NAMES, AND USES OF VASES.

The vase itself, before it was decorated with paintings, might be a beautiful thing, of which the artist was justly proud. The potter signed it as his work before the painter touched it. Sometimes, as will be seen, a great artist, like Chachrylion, makes a vase and signs it before he hands it over to his fellow-artist Euphronios for decoration (Plate XI.). An artist like Exekias will one day carefully state that he both made and painted a vase; the next time he is content to state he painted it, and leave us in doubt if he or another was the maker.

The shapes are of endless diversity, and change with fashions and the fancy of the individual artist. Only a few, and these the chief, can be noted here. They fall easily into a few principal groups, according to their use. Some of the names, it should be noted, are nothing but modern conventions adopted for the convenience of archæologists. The Greeks themselves seem to have made very loose use of their terminology—just, in fact, as we employ the words "jug" and "dish" to denote widely different shapes.

(1) *Vessels for storing*, of which the chief form is the amphora. As is fit and natural, the body of the storing vessel is large; the neck narrows in to exclude the air. This shape has usually two handles for carrying. Some of these storing vessels were of huge size, and were sunk in the ground as cellars. They then went by the name of pithoi, "casks." In such a pithos Eurystheus takes refuge from Herakles and the boar in Plate XII. Pithoi were used for the storing of large quantities of wine, grain, oil, and the like. There are countless modifications of the amphora: some peculiar to the black, others to the red-figured period—*e.g.*, the stamnos of the shape seen in Plate XXX. rarely appears except with red figures. Its bulging shape contrasts with the ordinary black-figured amphora (*e.g.*, that in Plate II.), and the handles no longer rise to the neck.

Fig. 5.

(2) *Vessels for drawing*, of which the hydria, the water-carrier, is chief. The hydria has the large body and narrow neck of the amphora, but it is furnished with a third handle for carrying and tilting at the well. In Fig. 5 is a scene that again and again occurs as a decoration for these hydriæ, the water-drawing at the well. The maidens of Athens have come outside the city gate to get water at Καλιρεκρενε (*sic*)—Kallirrhoe Krene, the spring of the beautiful stream. One has set her hydria down to catch the water, a second waits, a third and a fourth have filled their vessels and turned to go, two others wait their turn. The shape of the vessel is seen clearly enough with its two jutting side handles, and a third high handle at the back joining body and neck.

(3) *Vessels for pouring*. The oinochoë, or wine-pourer, is seen in use in Plate XXIV. A youth is about to pour a libation of wine upon the altar. The oinochoë stands between the amphora and the hydria as to shape. It is usually of small size, and is roughly represented by our claret decanter. A thoroughly practical feature is its trefoil lip. The neck of the oinochoë, being for a thin fluid of which a considerable quantity is wanted, is fairly large and open. The second pourer, the lekythos, being for oil dropping, is very narrow in the neck.

(4) *Vessels for mixing*.—kraters. According to Greek custom, wine must be mixed with water before drinking, and for this purpose a vessel was needed narrow at the bottom, widening to the lip. An example is seen in the Mænad's hand in Plate XXI. The krater has two handles; those on the earlier specimens are near the foot, later they rise towards the lip.

(5) *Cups for drinking*. The principal shape is the cylix itself, admitting of endless modifications. The two chief shapes are seen in Plates V. and VI. The earlier form has a long and slender stem, is smaller, and its cup is divided into two bands by a ridge. Another frequent cup, more practical to our minds, is the skyphos (Plate XLI.), and a specially charming shape is the high-handled cup known as the kantharos. It seems the special property of the god Dionysos; he holds it in Plate III., and on countless other vases.

Apart from their beauty, the shapes of vases deserve study because of their relation to the dating of the vases, and the curious predominance of one shape at a particular period. Thus the amphora and the hydria dominate the black-figured period. The hydria all but disappears in red-figured art, to be replaced by a rounded modification, for convenience called the kalpis. In the red-figured period, the cylix reigns supreme.

THE DATING OF VASES.

It has been already noted that there are two main classes of vases: those with black and those with red figures. Those with black figures are obviously, save for survivals of intentional archaism, earlier in style. The first date to settle is clearly that of the transition from the black to the red figured technique. The story of the protracted blundering on this point is a curious one.

More than half a century ago, in 1835, Ludwig Ross, in excavating tentatively to the south of the Parthenon, came upon a layer of *débris*, broken terra-cottas, fragments of marble, bronzes, bits of archaic work of every description, for the most part bearing traces of severe damage by fire and intermingled with charcoal. This layer lay considerably beneath the stratum which consisted of *débris* from the building of the temple. He drew from what he saw the tolerably obvious conclusion that the contents of this burnt layer were the remains of objects destroyed when the Acropolis was sacked by the Persians; and hence that objects found in that layer were, to use a convenient Germanism, pre-Persian.

Now, among this pre-Persian *débris* he found a fragment of a vase—a bit of a broken plate—in red-figured technique, and hence concluded that this technique was current in Athens before the Persian invasion. He published his views in a monograph, and in this monograph laid down the whole programme of vase chronology. The main date established is that the red-figured technique was in use, and highly developed, before the Persian wars; details of chronology must be settled, he said, by comparison with other branches of contemporaneous art and by considerations of epigraphy.

The odd thing is that, though no one could controvert his main date, and though we have added nothing since to his method of chronology, his discovery, though always referred to, fell practically dead. There seems to have been an idea—a baseless one—that the fragment of a red-figured vase he found must have slipped down somehow by accident. Anyhow, it was practically disregarded. Vases were dated, not by his one substantial fact, but by the two other canons—similarity of style and epigraphy.

Had the canon of similarity of style been soundly applied, all would, of course, have gone well; by a different road we should have arrived at the same end. Unhappily, a superstition arose, and was current among all archæologists of a bygone generation, that handicraft lagged behind art, that the advances made in sculpture and monumental painting only slowly filtered through to the minor arts of ceramography and the like. Greek vases were themselves somewhat under a cloud as mere objects of handicraft. Great names like those of Euphronios and Brygos were of little account, and splendid designs like those in Plates XIV. and XXVII. were belittled as archaic and undeveloped in style. Hence vases were always dated about fifty years later than the sculpture they resembled. It took about two generations, it was thought, for the new developments to filter through. The great cycle of masters who sign, to whom we shall presently come, were placed in the middle of the fifth century, instead of at the end of the sixth and beginning of the fifth, where we now place them.

Things went no better with epigraphy. It has long been known that a new form for certain letters was officially promulgated in Athens in 403 B.C. After that, *e.g.*, the sigma with three strokes gave place in all official documents to the sigma with four. But for very long it was not realised that the official order only gave the stamp of public authority to a custom long sanctioned by private usage. Vase painters had been using the four-stroked sigma and other contemporary forms years and years before it became officially incumbent.

The spade was needed again to raise the question, and this time to settle it for ever. When, in the excavations that began on the Acropolis in 1887, the "pre-Persian" layer was again laid bare, not one, but a whole series of fragments of red-figured technique were found widespread within it. Those who actually saw the excavations in process gave in at once to the new, or rather old, Rossian chronology. Those who heard of it at a distance held out for a time, so strong was the old superstition, but not for long. It is established beyond a doubt, not only that there were red-figured vases at Athens before the Persian wars, but also, from fragments of signed vases found, that some of the best known masters of the most perfect red-figured technique were already at work. The discovery has freed us from a mass of weary error and from endless ingenious literary and artistic comparisons. We no longer trouble about the influence of Polygnotus on the work that preceded him, and we no longer try to detect in vase paintings motives from the sculptures of the unbuilt Parthenon, or subjects from the plays as yet unacted of Æschylus and Sophocles.

The main date, then, stands thus: The Acropolis was sacked in 480 B.C. Before that date some of the finest red-figured work had been executed. The turn of the sixth to the fifth century B.C. must have seen the early red-figured masters at work. The transition from black to red-figured technique must have come towards the end of the sixth, and the black-figured masters must have been at work early in the same century. Within these limits of about a century, or possibly even less—from 570 to 470 B.C.—lies all the work before us. We can draw the lines in yet a little closer by the help of two indications that appear here and nowhere else, *i.e.*—

(1) The signatures of artists.

(2) Dedicatory inscriptions.

And first, the signatures of artists. These will be best considered in immediate relation to the vases on which they occur, which brings us to

THE BLACK-FIGURED MASTERS.

Exekias has left us ten vases, two of which are, indeed, only fragments, but all bear his signature. The cylix in Plate I. is unquestionably the most beautiful of his works; but in one respect it is by no means representative. Exekias is an amphora master, his disciples and imitators decorate amphoræ for the most part; and, save for this one exception, the cylixes he decorates are quite insignificant. Black-figured masters, as a rule, pay little attention to the cylix; but here and there they execute a masterpiece, which shows their neglect was merely an accidental fashion. Exekias gives his best work to the interior of his cup, for the outside he takes a combat scheme, well enough for the obverse and reverse of an amphora, but ill at ease on the cylix. He fills in the design with the conventional nose between two eyes, a motive already long current in art. Exekias makes no attempt to treat his cylix space as one consecutive frieze, his head is full of the amphora with its obverse and reverse. It was very long, as will be seen, before the artist emerged from amphora conventions. At the same time, here in this particular case the eyes have their appropriateness in subject. Dionysos is at sea in the centre of the cup. The eyes on the outside are possibly taken from the prow of his galley, and may even suggest the races run at sea in his honour. These ship eyes in the prow appear in Plate VI., and their amphora use is seen in Plate III. Exekias signs, as is shown in the plate, on the foot of his vase, a thick, heavy foot, very unlike the later form in use. The signature round the foot is often, but by no means always, adopted by the potter, as opposed to the painter—ἐποίησε, made, is the formula of the potter; ἔγραψε, painted, of the painter. But where no painter is named, we may safely conclude that potter and painter were one. On an amphora by Exekias the form koppa appears for κ, a form which had disappeared from official usage in 500 B.C. This justifies us in placing Exekias not later than the middle of the sixth century B.C.

The amphora, as has been already noted, was the glory of the black-figured period. A very usual shape of the mature black-figured style is given in Plate II., from the British Museum. The lower part of the vase is decorated with a little frieze of animals, a survival of the style in which the whole body of the vase was decorated with parallel friezes. The vase is unsigned, but worthy of any master. The picture is made up of the simplest shorthand, a single ship for the whole Greek fleet, a raven on a rock for a sanctuary, four dolphins for the sea, the great winged, armed ghost over all.

On the upper part of the plate is another characteristic bit of black-figured work—Medea boiling the ram in a great lebes, or cooking pot. The expression of these black-figured vases, and indeed of most of the earlier red-figured work, is of gesture, not of face.

Plate III. also contains designs from two different amphoræ. The top design is a good instance of the conventional foliage popular through the black-figured style. This foliage is constantly drawn as if coming straight out of the person without any attempt at naturalism. Here again the eyes are associated with Dionysos, and in the reverse design with Hephaistos.

When Hephaistos left Olympus, Ares tried in vain to bring him back by force, but Dionysos prevailed by the power of his vine. Hephaistos returns to the music of a satyr's pipe, and Dionysos, with his attendant lion, waits on the other side.

Below from another vase is a vintage scene that needs no explanation, only the queer blending of genre and mythology is worth noting. The vintage labourers are all satyrs. They strip the vines, one treads the wine-press, another superintends the out-pouring of the grape juice.

Plate IV. has two designs grouped together for analogy of subject. Dionysos, on a big black bull, pours a great stream of wine from his kantharos. The later black-figured period is marked by a love of Dionysiac subjects.

Below is one of the finest black-figured designs left us. Europa is seated on her divine bull, who "fares with unwetted hoofs over the waves." To either side is a "great continent"—Asia she is leaving; Europe, to which she comes. Later on (Plate XV.), a less archaic design with the same subject will be seen. For the present it may be noted that there could be no better instance of the purely conventional use of the tree-foliage, branching out as it does from either side of Europa as she "fares over the unharvested sea."

One last instance of an archaic black-figured vase is again a cylix, unsigned this time. It gives far better than the cylix by Exekias an idea of the decorative character of early black-figured art. The enrichment by detail and incised lines, the general *horror vacui*, and the close packing of the figures in strained, complex attitudes, the strong pattern sense of the artist and his heedlessness of natural effect. Herakles is astride of the Triton, a type well established for that particular myth. The Triton's hands are locked key-pattern, like those of Peleus in Plate XXIII. The little dolphins mark the sea as in the cup of Exekias. Round the design is racing a choros, not of maidens, as at first sight might seem, but of youths, as the black flesh shows. The love of "dædal" pattern comes out strongly in the variegated dresses.

The outside of the cup takes us to an entirely new scheme of decoration, and one very characteristic of the time. The space is divided into two friezes. On the upper is a charioteer racing a quadriga, the black columns mark starting point and goal. In the lower frieze an inscription, χαιρε και πιει ευ,* "hail and drink well." The fashion of dividing the cylix frieze by a structural rim, and thus getting a field for two tiny friezes, was much in vogue towards the end of the black-figured period. It gave scope to an endless variety of pretty little delicate designs—a tiny chariot, a stag feeding, a single figure, sometimes merely an inscription. The particular inscription, "Hail and drink," or, as it sometimes runs, "Hail and drink well," is confined to this class of vase and this special period.

THE TRANSITION TIME.—EPIKTETOS AND HIS SET.

It must not be supposed that Exekias is the only artist of the black-figured period who signs his work. A few before and many after him have left their names—Klitias and Ergotimos before, Amasis, Xenokles, Archikles, and others, either roughly contemporary or a little later. Exekias has been selected because his Dionysiac cup is an unusually beautiful specimen of the work of the period. Moreover, though the work, *e.g.*, of Amasis, very closely resembles that of Exekias, we have no external means of connecting these two or any other of the black-figured artists. It is otherwise with the artists who come next. Archæologists have given to a little group of artists—Nikosthenes, Pamphaios, Hischylos, Python, and Pistoxenos—the name of the "Set of Epiktetos"; they have this in common, that besides making and painting vases for themselves, they all worked as potters for the painter Epiktetos. Moreover, by them the battle of the black and red figured technique was fought out.

Of this set, specimens representing the master Epiktetos and the subordinates, Nikosthenes and Pamphaios, will be given. But a word must first be said as to the transition from black-figured to red-figured work. The black-figured work, spite of incised lines and the addition of polychrome details, was of somewhat narrow limitations—the black silhouette does not lend itself very easily to the developments of naturalism. Moreover, it is noticeable how soon the style crystallises. Exekias seems to have said the last word; after him we have only the mechanical reproduction of a manner, a good decorative tradition, but no attempt at a more comprehensive expression. The new manner of painting coincides with a change in technique. It became the fashion to cover the feet, neck, and in part the body of the vase with a coat of black varnish. Possibly the custom arose from an attempt to imitate metal ware, anyhow it obtained. Obviously the coat of black varnish is the born enemy of the black-figured decoration. If the black ground pushes on, the black figure is lost. On amphoræ and all vessels with large, clear spaces, the difficulty is solved thus: a square space of the red clay is saved at either side as a field for the old black figures, and all went well. The solution was not so easy for cylixes and vases where the space was narrow. The amphora plan was tried, a red space at either side of the cylix was blocked out on the outside as a field for the black figures; but the result was obviously uncomfortable. Another plan was tried, the black ground was laid on in horizontal strips, and between them a narrow horizontal field of red was left. On this could be painted tiny

* Greek words where they reproduce an actual inscription are throughout left unaccented, and without the smooth breathing.

figures, even smaller than the chariots in Plate V., or, as the space grew narrower and narrower, an inscription only had to suffice—a "Hail" or "Drink well." Here and there the artist gives up the struggle, and lets the outside of his cylix go black by default.

Things went somewhat differently with the interior. It has been seen how here and there, in marked exceptional cases, the black-figured artist treated the interior of the cylix with a single large design; but, as a rule, he cared little for the interior. He would decorate it with a Gorgon's head, or a Sphinx, or some other bit of inexpressive ornament—the black ground invaded at will. And here, in the case of the Gorgon's head, the new technique may have suggested itself. The invading black ground had left only a small circle of red. It needed but a few strokes with the brush for hair, and teeth, and beard, and eyes, and a *red-figured* Gorgoneion was complete. Some such accident may have led to the wholesale adoption of the red-figured technique. For long enough the old black method struggled on beside it. In certain sorts of vases it obtains to the end in intentional archaism. We find at the transition time vases with careful red figures inside, careless black ones outside, and occasionally *vice versâ*. Of the thirteen cylixes signed by Epiktetos four combine the two styles.

Plate VI. gives us a black-figured cylix by Nikosthenes. Nikosthenes made a vase for Epiktetos, and hence we link the two names, but Nikosthenes is an artist, or rather a craftsman of singularly marked independence. The vases signed by him far outnumber those of any other single artist. He has left forty-eight amphoræ, one krater, four oinochoës, and nineteen cylixes. His amphoræ are, many of them, of small size, and obviously imitated from metal work. He is far more potter than painter. His curiously shaped amphoræ, the body made up as it were of metal plates, joined together with moulded ribs, and the odd flat metal-like handles, were singularly popular in Etruria. With three isolated exceptions, all his work comes to us from the two Etruscan towns Vulci and Caere; amphoræ chiefly from Caere, cylixes from Vulci. It is by no means certain that he was an Athenian by birth. If he is original as a potter, he is mechanical and uninteresting in his painting. For the most part he reproduces stereotyped black-figured types—dancing satyrs and mænads, sirens, hippalektryons, decorative motives without mythological content. Heraldic schemes abound on his vases, and the old conventional rows of real and fabulous animals. The cylix in Plate VI. is quite an exceptional piece of work for Nikosthenes, and justifies his admission into the ranks of artists. The design was long known as "Odysseus passing the Sirens," but Nikosthenes had probably no mythological intent. The artistic set of Epiktetos, as will be seen later, cared little or nothing about the subject. Nikosthenes has taken two war galleys, probably racing, and thrown them with beautiful effect upon the side of his cylix. There is a little space to spare, so he perches a siren on a spiral at the handle, just as he plunges a dolphin in the space below the handle. The dolphin indicates the sea, the siren is his familiar space-filler. Something further will be said respecting the type of the ships and the siren when we come, in Plate XXX., to a real Odysseus.

The scheme of the ships, familiar long before Nikosthenes, is seen, but with slight variation, on a small black-figured cylix in the British Museum (Plate VII.). Here merchant vessels alternate with war galleys, the sea is shown, not as before by dolphins, but by a curved line. It is curious, with these beautiful designs before us, to find it still argued that the Panathenaic ship was omitted by Pheidias from the Panathenaic procession, because it was an unsuitable motive for decoration. In the matter of these ships the artist amused himself with a pleasant conceit. They are often used to decorate the rim of large wine vessels. When the vessel was filled with wine the ships would seem to be afloat. Exekias decorated the rim of a deinos in this fashion. The racing galleys often appear in close connection with Dionysiac subjects, and in these cases the ships were probably galleys racing in honour of the sea-god Dionysos Melanaigis—of the black waves—the very god whom Exekias pictures on his cylix (Plate I.). Racing contests are known to have taken place in his honour.

Nikosthenes is linked with Epiktetos as his potter, and also in his neglect of mythological subjects, but in the main he belongs—as far as so eccentric a personality belongs anywhere—to the past of the black figures rather than to the future of the red. Very possibly the red-figured vases signed by him are only made by him, and painted by someone else. On one of his vases the ancient koppa for kappa appears, which takes us back to Exekias.

Pamphaios is a more forward figure. He, too, as has been noted, worked for Epiktetos, and was thoroughly in the movement. He made black-figured vases, vases of mixed technique, and finally went over entirely to the new fashion. He made black-figured hydriæ of quite the good old type; two red-figured amphoræ of his are so like those of Nikosthenes that they were catalogued in the Campana collection as by pupils of that master. In the main, however, he stands closest to Epiktetos. He seems to have been a great deal troubled by the spelling of his own name. We have sometimes, what is probably the correct form, *Παυφαιος*; at others *Παυφαος*, *Παυθαις*, *Παυθανος*, and even *Φαυφαιος*. It is possible, however, that these variations are partly due to the painter who added the name of the potter, and was not sure of the spelling. The signature of Pamphaios is sometimes painted, sometimes incised, sometimes is round the foot—the potter's place—sometimes in the main design.

The natural place of Pamphaios would be after the discussion of Epiktetos. Much that is said of that artist applies

here; but, as a black-figured instance of his work has been selected, he is put first. He has left us nothing prettier than the little black-figured design, on a white ground, in Plate VIII.—the horseman and hound. We shall have occasion to see the same subject treated by the greater Euphronios; but, in the matter of this one motive, Pamphaios is hard to beat. Below is placed a little black-figured fragment, which shows the Hippalektryon motive which Nikosthenes loved. In the "Frogs" of Aristophanes (v. 931), Dionysos complains that he lay awake at night trying to make out what sort of a bird the yellow cock-horse was that Æschylus has introduced into his tragedies. The vase-painter was beforehand with Aristophanes in poking fun at the cock-horse-ness of the smart young cavalry officers of Athens. The cloak of the rider is gay with green and purple, just like the feathers of his cock-horse. The outside of the cylix shows the way in which the black ground invaded the black figures, here reduced to two tiny heraldic beasts.

On Plate IX. we have a design from a cylix by Epiktetos, and below a very similar cylix, manifestly from the same school, though the artist's name is provokingly absent before the "made." Epiktetos seems anxious it should be clearly understood he is no mere potter. He signs, as on the cylix on Plate IX., εγραφσεν—painted—more usually mis-spelling the word thus, εγρασφεν. He got, as we have seen, five other artists to make his pots for him. We have thirteen cylixes painted by him—four of them combine black and red technique—and ten plates, as against two amphoræ and one deep cup. It is evident he was first and foremost a cylix painter, and as such the fit forerunner of Euphronios. The plate, in the matter of its inside design, was practically an easy form of cylix.

It has been noted that, with one or two splendid exceptions, black-figured artists cared little for the cylix, and least of all for its inside picture. The circular space lent new opportunities, but also new difficulties. Epiktetos and his contemporaries set themselves to overcome these. Epiktetos was no story-teller. The subject was nothing to him, the motive everything. He is in love with posture and gesture, with the fashioning of the human body and the fitting it to a circular space. He takes a youth, a warrior, a satyr, and twists and turns him into the very spirit of the circle. The single figure looks up, looks down, looks back, not to see, but to be seen.

The design on Plate IX. is typical of Epiktetos at his best. A Satyr lies upon a couch indicated by two bent lines; his back is propped against a pillow. There is a touch of human interest about the picture, for the silen is caught drinking straight from the cask; but, for all that, one sees that Epiktetos has his heart in balancing the figure, in disposing the tail and the inscription to good decorative purpose. The same tendency comes out in the lower picture, not signed by Epiktetos, but obviously in his manner. The artist is careless even of his signature, so long as he can spot sufficient letters pleasantly upon his surface.

In all the twenty-six signed vases by Epiktetos, and the host of other designs he influenced, there is not a word of interest for the mythologist. If he paints a Minotaur, it is not that he may contend with Theseus, but that, emptied of all content, he may be a new motive to twist and torment.

To turn to Chachrylion, in Plate X., is to mark a distinct advance. It is true he keeps to many of the conventions of Epiktetos. Only once does he hazard a second figure in his interior circle. He uses often enough the old stock material; but in his work the old story-telling interest of the black-figured time, fallen somehow into disrepute, begins to live again. The wealth of Attic myths, Theseus, Triptolemos, and the like, wait for expression. Chachrylion has left us sixteen vases, all of them red figured. His masterpiece is given on Plate X. He made and painted only plates and cylixes. Some have thought he was the master of Euphronios, for whom, as will be seen below, he made a fine large cylix. If so, the pupil influenced the master in his later work. Chachrylion hangs suspended between Epiktetos and Euphronios, with occasional leanings either way, but most to Epiktetos. The figures have the slimness of that master, and he has the like carelessness in drawing hands and feet. His faces have none of the characterisation that is so remarkable in Euphronios. The cup in Plate X. is the first of the long series decorated with the cycle of the deeds of Theseus—a cycle later to be perfected by Duris and Euphronios. Chachrylion makes good play for decorative effect with the necessary accessories of local scenery, the bed, the rock, the tree. The interior design of Eros hovering over the sea, so far as we know, the invention of Chachrylion, would be hard to beat.

A few years back it was a common-place of criticism to attribute the impulse of both Epiktetos and Chachrylion to the outburst of patriotism after the Persian wars. The new-found strength and independence found expression, it was thought, in youths and satyrs and banqueting scenes and patriotic myths; the black-figured style laid down its life at Marathon. The new chronology forbids all this, and we have come to see that the artist can take delight in twisting the limbs of an athlete and composing a revel without the impulse of a Persian war. We look to the influence of personalities rather than of public events. Something of patriotism might seem to lurk in "The Athenian" of the inscription of Chachrylion's vase, if the inscription be correctly restored, which is open to doubt; but it is more likely that it denotes the pride of the adopted alien than any more inherent patriotism. The aspiration of his name points in any case to Athens.

EUPHRONIOS AND HIS SET: DURIS, PEITHINOS, HIERON, AND BRYGOS.

Chachrylion's name, we feel, is worthy every way to stand as forerunner to that of the greatest master of them all—Euphronios. Round the foot of the vase, in Plate XI., runs the double signature—Chachrylion made, Euphronios painted. From the sparse and anxious space-filling of Epiktetos to this epic fulness of story-telling is a far cry in manner; but in years, possibly not more than a decade. Euphronios is unconcerned about novelty. He takes a good old crusted motive from the black-figured *répertoire*, the contest of Herakles with the triple-bodied Geryones, and in two scenes throws it round the whole circle of his vase, the outside, be it noted, though here (in Plate XI.) for economy of space, it is reproduced round the interior picture.

Before giving any general information about Euphronios, it may be worth while to examine somewhat in detail this the finest of the works in his earlier manner. The design is crowded with action, and each individual figure almost overloaded with detail. Herakles is doubly armed; in early art his weapons are the bow and arrows, only later he got the club and lion's skin. Here he has already discharged a couple of arrows: one has wounded one of the bodies of the triple giant in the eye, the other has hit the dog Orthros. His arrows discharged, Herakles presses on to close combat with his club. The scheme of the two warriors rushing to conflict, and between them the body of a fallen combatant, is very common in black-figure art. It was a scheme well calculated to fill the side of an amphora; to fill the horizontal space of a cylix it had to be lengthened out either with decorative motives as in Plate I., or as here with subordinate figures—sympathisers, spectators, and the like. To the left Euphronios fills in with a subordinate scene. Iolaos, the friend of Herakles, talks with Athene, as she rushes on to protect her hero. Behind them Eurytion, the herdsman, falls dying. To the right comes up a woman figure evidently friendly to Geryones; she may be the nymph of the place.

The reverse of the vase shows the sequel. Two armed youths and a bearded warrior are driving off the herd of Geryones. The herd consists of four cows and a bull, a short-necked, small-headed breed; a herd carefully tended, too—note the neat plaiting of the tails. The bull is plainly marked out by his stumpy horns and thicker head. The cows are delightful. The front one grazes comfortably beneath the palm tree; the second one chews with uplifted head. The bull snatches at the passing tree. A third cow vacantly turns her head with idiotic curiosity. The last two, with the prodding spear close at hand, walk on seriously. The two last youths have, it must be confessed, the air of space-fillers. The frieze of legs and hoofs makes a delightful tangle.

The centre picture represents a youth in a chiton and a gay embroidered cloak reining in a prancing horse, with the inscription, "Leagros is beautiful."

The figure of beautiful Leagros brings us face to face with a question of great importance for the dating and grouping of vase-paintings—*i.e.*, that of dedication inscriptions, or, as they are currently, though not very happily, called by German archæologists, "pet-names" (*Lieblingsnamen*).

It has been already noted that artists' signatures afford a means of linking vases together—*e.g.*, as, in the present case, Chachrylion made a vase for Euphronios to paint—we are, therefore, justified in concluding that the activity of Chachrylion was in some portion of his life contemporaneous with that of Euphronios. Pamphaios made a vase for Epiktetos, so did Nikosthenes. Throughout the period of vases we have to consider—*i.e.*, the later black and earlier red-figured technique—another custom obtains: that of dedicating vases to some popular favourite, that favourite usually, and perhaps uniformly, a *young* man. We have reserved all notice of the custom till we came to the salient instance of Leagros, but it begins with Exekias. On his amphoræ (not on the cylix selected) he celebrates or toasts two favourites—on an amphora in the Louvre, representing the fight of Herakles and Geryones, behind Geryones stands the inscription, "Stesias is beautiful"; and in another amphora in the British Museum (Cat. 554), with the slaying of Penthesileia by Achilles, we have, "Onetorides is beautiful." Very roughly, the habit of inscribing dedication names is coincident with that of artists' signatures. Both seem to mark a time when art was loved for art's sake, when the vase was matter of personal pride to the maker. There is, however, a margin to either end. Artists a little prior to Exekias sign their vases, and write no dedication name; and artists after Hieron—*e.g.*, Brygos—sign their names, but make no dedication. Further, artists who are not Athenian sign their names—*e.g.*, Timonidas, the Corinthian—but the practice of dedication names is, so far as we at present know, wholly and entirely Attic. The usual form of dedication is a very simple one—"So-and-so is beautiful." Very often we have, as in the cylix of Chachrylion (Plate X.), the blank form, *ὁ παῖς καλός* (the boy is beautiful), as on the mugs of our childhood, "for a good boy." Occasionally a more elaborate formulary is adopted, as *προσαγορεύω* (I salute), or *χαῖρε* (hail), a very common

form with Epiktetos and his set. Sometimes a strong affirmative is added — *ναίχι* (So-and-so is beautiful, in very truth), *κάρτα* (very much so). Very occasionally the youth is hailed as "just," and "good," or "golden," in place of "beautiful," but these are all exceptional.

It is natural to ask, what was the relation between the potter and the youth he celebrated? We adopt the phrase "dedication inscription" to avoid the "pet-name," based on a mistaken idea that in the *ὁ παῖς καλός* we have the echo of the Dorian relation of lover and loved. Leagros, Glaukon, and the like, were noble youths, not the obscure *παιδικά* of the socially unknown potter. The potters' quarter, the Kerameikos, was the parade place of the young horsemen, the *jeunesse dorée* of Athens. These wealthy youths, no doubt, were among the best customers at the pottery. Vases, and rare ones, were needed at their banquets, and for their favourite game of cottabus. The word is wanting that exactly hits the meaning. "Dedication" is a shade too solemn, for the cup was no sacred anathema; "toast" is too personal, and lacks the needful touch of commercial shrewdness, the bid for the custom of the youth with the laden purse. In the charming little design in Fig. 6 (from the interior of a cylix in the Archæological Museum at Baltimore) we see a youth in a pottery shop; a krater, an amphora, and a cylix of the earlier type are all piled together, and from them he makes his choice. His purse is not forgotten. The vase is signed by the potter, Phintias, and he dedicates it to beautiful Chairias—of course Chairias would buy his pots of the discreet Phintias, and takes his friends and their custom with him. Leagros *καλός* is the Gladstone bag, the Langtry soap of antiquity. "Love-name" is therefore too narrow, for though *καλός* implies personal beauty and admiration, there is about it also a touch of celebrity. "Leagros is a swell" would, if it were not slang, about express it. The custom was not confined to pottery. Lucian tells us how, near the Dipylon Gate, the most public of Athenian places, youths were wont to write up the name of their mistress; and Aristophanes makes play with the custom when he tells how Philokleon, bitten with the ballot, wherever he found written up *Δῆμος καλός*, would write below *κημὸς καλός* (lovely is the ballot-box).

Fig. 6.

Of the 443 dedication names only 21 belong to women, and those unquestionably hetairæ. When the custom revived in the pottery of the sixteenth century in Italy it is "Lucrezia bella," "Angelica diva," that the majolica maker cares to celebrate; and, oddly enough, as the custom is in Greece confined to something less than a century of Athenian life, these Italian dedicatory inscriptions end abruptly in 1550 A.D.

With the old chronology it was customary to suppose that these dedications were an indication, like everything else, of an outburst of national pride and democratic vigour consequent on the Persian struggle. We see in them now rather the admiration, almost servile, felt for a haughty and exclusive aristocracy. Leagros, the young cavalry officer, may stand for his set. In the case of this particular cup by Euphronios and some other occasional instances there is no doubt that the boy thus toasted is the boy depicted on the vase. Far more often the dedicatory inscription has nothing whatever to do with the design. Of this we shall see many instances.

Passing from the social to the chronological interest of the names, there is little doubt that some are actually historical. Herodotus (IX. 75) tells us that a certain Leagros fell fighting against the Edones about 476 B.C., exactly at what age is not stated but a strategos would have to be over 40. This Leagros would therefore be a *παῖς καλός* in the early decades of the 5th century B.C.; Leagros had a son, Glaukon, who commanded some Athenian triremes sent against Corcyra in 433-32 B.C. (Thucydides, I. 51). He was in beauty, fame, and popularity the natural heir of his father, and his time as a *παῖς καλός* would fall about 460—450 B.C. Thus these two historical pairs fit admirably as to date the vases on which respectively the names of Leagros and Glaukon appear. Leagros, on later black-figured vases and vases in the early manner of Euphronios, Glaukon on his later work. Father and son are united together in a white lekythos now in the Ashmolean Museum (Cat. 320). A woman is represented with a child in her arms, in front of her *Γλαυκων καλος Λεαγρο:* — "Glaukon son of Leagros is beautiful." We need surely look no further than the historical pair. Their great value is that they give us, as it were, the extreme limits of the activity of Euphronios. He must have been some twenty years at work when the Persians laid waste the Acropolis (480 B.C.). Meanwhile Duris, Hieron, and Brygos were growing up, and together acting or reacting on each other; the school worked on after the break of the Persian invasion; Euphronios is active still, as we have seen, to about 450 B.C.

Apart from these historical fixed points, the dedication names afford, as it were, an extended chronology of the same sort as the artists' signatures. We have 464 dedicated vases side by side with 424 signed with the potter's name. Style suggesting, inscription letters not forbidding, if a vase bears the dedication name affected by a master, we are justified in supposing it either

contemporaneous with his work or actually from his hand. Take the cylix grouped for convenience on Plate XVI.—a boy running after a hare, with the inscription, Λεαγ(ρος) καλος ("Leagros is beautiful"). Leagros, we know, is the favourite of Chachrylion and of Euphronios. The twisted boy composed into a circle is just in the very manner of the set of Epiktetos, a manner that lasted on through the early days of Euphronios. We cannot say whether the cup is by Chachrylion or Euphronios; but we can say that, if by Euphronios, it belongs to his early manner, before he took to celebrating young Glaukon, Leagros' son. Thus the dedication name, though it does not limit the possibility of attribution to one master, draws the chronological line more closely than the artist's signature. A youth would scarcely be a παῖς καλός for much over ten years.

We return to Euphronios, with whom dedication names lie thick on the ground.

The second cup by Euphronios (Plate XII.) shows him at a later stage of his activity as the prince of story-tellers. It shows him too, again, as a vase painter who takes the old material and re-informs it with new life—Herakles bringing the boar, Eurystheus hiding in the pithos, attendant figures at either side—all this belongs to the good old black-figured *répertoire* of types. Thirty-five vases of the black-figured style have survived to tell the story after the ancient type; but, put them side by side with the work of Euphronios, it is like death and life. The type was worn out, hackneyed with repetition. Everything here is individual and alive, from the chamois horns of the bow of Herakles to the wrinkled double chin of the mother of Eurystheus, whom the chivalrous Euphronios writes up as καλη. The old father comes up second, true to life, with his wrinkled face and bald pate. Euphronios gives them no names, perhaps he scarcely knew that they were Sthenelos and Kalliphoibe, or, perhaps the καλη was all he could remember of the old mother's name rather than a personal compliment. On the reverse, a hero is starting (again a black-figured type) to balance the home-coming of Herakles. Who this starting hero is we should be at a loss to say but for another cup (in the Campana collection of the Louvre). This cup is in subject the counterpart of that of Euphronios. It has the return with the Erymanthian boar, and the figures are inscribed, not only Herakles and Athene, but the more problematical Stenelos (*sic*) and Kaliphobe. On the reverse is the same design of the hero starting the quadriga and checked by Hermes; and happily the hero is described in letters that give no doubt he is Odysseus. Above the horses are the letters Μεμ . . ν κα . (easily restored to Μεμνων καλος, Memnon is beautiful). Memnon is the favourite dedication name of vases ascribed to Chachrylion, so that the interesting fact comes out that the type had been prepared for Euphronios, not only by black-figured tradition, but by some artist of the set of Epiktetos. Inside this Memnon cup is a youth with a lyre, one of the single figures dear to that school.

Turning to the inside of our second Euphronios cup (Plate XIII. lower part) we have a group of two figures—a bald middle-aged man, again somewhat unsparingly characterised, and a woman lyre-player. The group has been called Alkaios and Sappho. It is obviously genre of the sort still popular for the interior decoration of a cup. Within the circle is the dedication inscription, Παναιτιος καλος (Panaitios is beautiful). It may be well here to collect the dedication names in use by Euphronios. They are Leagros, Panaitios, Lykos, Glaukon. Leagros and Glaukon, father and son, separated, of course, as has been seen, by a generation, marking the poles of the development of Euphronios; between them the space is filled by Panaitios and Lykos. Panaitios Euphronios shares with Duris. Leagros and Lykos appear once on the same crater. Lykos also appears with Panaitios; but whereas Leagros is already in vogue in the black-figured time, Lykos and Panaitios appear only on red-figured vases. We are justified in placing them a little lower down. The interior of the Eurystheus vase (in Plate XIII.) shows a marked striving after perspective effects—as seen in the frontways feet of the woman and the half-turned body of the man. If Epiktetos and his set did all that was possible in the turning and twisting of the profile of the body, they left the problems of foreshortening for Euphronios and his set to deal with.

We have fifteen vases with the name of Panaitios: two by Euphronios, one by Duris, and thirteen signed by no artist. A second instance is given in Plate XIII., Aedonaia slaying Itys. The figure of Aedonaia is thrown on the space in much the same fashion as the figure of Achilles in Plate XVIIA., and that of Eos in the Duris cylix in Plate XVIII. On the whole, I incline to Euphronios as author of the Aedonaia cylix, though the damaged state of the vase makes attribution uncertain.

The next cylix (Plate XIV.) is the loveliest thing Euphronios has left us. The design, from the interior of a cup in the Louvre, is of unusual size, filling the whole inside space, and circumscribed in unusual fashion by a palmette border which gives in the original a very rich effect. So far as we know, Euphronios has here broken completely with the *répertoire* of black-figured types. Theseus, save for his combat with the Minotaur, and perhaps the Marathonian bull, is a red-figured hero. The subject, the descent into the sea, appears only on two other vases, both red-figured, one—a krater in Bologna—quite late. The story was frescoed by Mikon on the walls of the Museum at Athens. Pausanias saw the picture, a good deal damaged by age, and tells the story (I. 17, 3). "At the time when Theseus, with the other youths and maidens, was sent to Crete, Minos, who was in love with Periboia, and found that Theseus was his chief opponent, among other taunts that he flung at

him, said 'that he was no son of Poseidon'; for, said Minos, 'you could not bring back to me the pearl ring which I am wearing, if I drop it into the sea.' Here, they say, Minos dropped his ring into the sea, out of which Theseus returned with the ring and a golden crown, the gift of Amphitrite."

It was one of the old fruitless questions, how much had Euphronios borrowed from Mikon, what has he of the *ethos* of Polygnotus; a question laid for ever, as the cylix long preceded the fresco. The beautiful motives of the cylix may all be counted to the artist who signs it. Theseus, still a boy, has gone down into the sea depths; a little ministering Triton, bearded, and with a fish tail, has taken him, and waits with upturned hands the signal to spring him up and back. Amphitrite holds out her hand, not in mere greeting—the Greek did not so lightly exhaust his vocabulary of gesture—but in token of solemn recognition. In her left hand she may have held a crown; but, if she did, it is now obliterated. Athene has come down to protect her hero. She holds a tall lance and a little owl. Though the Theseus and Amphitrite design is no copy from a fresco by Mikon, and based on no black-figured type, still it is full of lovely, old-fashioned ways, retained as if with some hieratic effect. The figures are like grouped temple statues. There is the body of Theseus drawn clean through his chiton; the pattern-like feet and fingers; the full sidelong eye. There are little delicate outbreaks of fancy, too, in the conch-like cloak of Amphitrite, her great wave chiton and the chair leg wilfully planted right into the mæander pattern. The outside of the cup (not given here) is decorated with other labours of Theseus; delicate and beautiful, too, but much effaced. It is their finish and freedom that oblige us to put the cup later than the interior design would suggest. There is no dedication name given.

Towards the close of his activity, when he had brought himself to use the four stroke sigma even in his signature, Euphronios painted a vase in polychrome on a white ground. This technique was not a new invention of his own. On very early vases, notably at Naukratis, the white ground appears (see pp. 18, 19), and the polychrome decoration appears on a vase in very severe style found at Cypros and signed by (P)asiades.

On this polychrome vase (Berlin, Cat. 2,282) appears not only his signature, but the dedication name, Glaukon. From Leagros to Glaukon, as was noted before, we have to suppose a generation (cir. 490—455). The exterior designs of the polychrome Euphronios vase are analogous to those of the (Ones)imos vase, *i.e.*, scenes of horse-racing with goals. This polychrome vase, though technically interesting, is not of first-rate merit, and therefore not given here. In place of it we give a polychrome vase from the British Museum, reproduced in the Frontispiece. In these polychrome vases the body of the vase is covered first with a creamy slip. This is fired, and the design is drawn on afterwards with the brush in colours; here a dull reddish brown. Apart from the sedate beauty of this Aphrodite Ourania, the design is noted here because of the dedication name, *Γλαυκων καλος* (Glaukon is beautiful), which brings it within the cycle of Euphronios; and, as he is known to have executed polychrome, we may link the vase with his name. If so, it is by Euphronios in a quieter mood, when he had had his fill of story-telling.

Nearest, perhaps, to the Glaukon cup is the lovely Europa on the bull, in Plate XVI. There is the same dignity, and the dainty holding of the flower spray is one and the same for both. It is curious to compare the Europa of black-figured art in Plate III. with this polychrome design. The type is just the same: the sideways posture, the one hand lifted, the other depressed, in the black-figured design for sheer beauty of posture and decoration, here for the added rendering of a lovely motive.

"From one hand drooped a crocus—one hand clasped
The mild bull's golden horn."

For convenience we place on the same plate another polychrome design, the figure of a Mænad, executed in pale-reddish brown and reddish yellow on a white ground. The exterior of the cup is decorated with Dionysiac subjects. On one side is Dionysos holding a thyrsos, in front of him a wine skin, on which is written *ενποεσ*, which reminds us of the doings of Epiktetos. The Mænad, spite of her swift motion, has much archaic severity about her still. It is hard to date her. The general lie of the figure, and the manner in which the panther is held suspended, is like the design of Peithinos in Plate XXIII. The drawing of the beautiful sleeves, with the crinkled border, seems to anticipate Brygos.

In Plate XVII. is a design from a centre of a vase that, bearing in mind the horseman Leagros, we might easily have ascribed to Euphronios; but the rider is not Leagros, and the painter not Euphronios. It seems that just this once Euphronios played the potter only for his otherwise unknown friend (Diot)imos, or (Ones)imos. The signature of Euphronios in front of the horse, stands, as usual, *Ευφρονιος επσιεσεν*, but on the outside of the cup (not given here) is the signature of a second artist, and he, distinctly the painter . . . *μος εγραφσεν*; in the exergue of the design is the dedication name *Δ(υ)κος*, and behind the young rider *κολος Εροθεμις* (Erothemis is beautiful). Spite of the *επσιεσεν*, and remembering this to be the usual formulary with Euphronios, we cannot feel sure that the little horseman design is not by him; anyhow it is well in his manner.

Euphronios, unlike Epiktetos, was proud to be a potter as well as a painter. On the Acropolis in the recent excavations a basis has been found inscribed *Ευφρονιος κεραμευς*, which probably may be translated "Euphronios, the potter," though *κεραμευς* may denote the tribe to which he belonged.

In Plate XVIII. we have a cylix the decoration of which was long attributed to Euphronios, but it is now, and we believe rightly, held that Euphronios was the potter only, and the painter with the uncertain name, which for convenience we restore, was (Ones)imos.* He must have been a later contemporary of Euphronios. The sigma with four strokes appears uniformly in the inscribed names, but not yet in the potter's signature.

Before speaking of the characteristics of Onesimos, the subject of the vase in Plate XVII. must be noted. The design is a drama in three acts. In the old days, even, if mythology got possession of the outside of a cylix or the obverse of an amphora, the rest of the vase, and more particularly the inside picture of a cylix, was still sacred to genre. In this last cylix by Onesimos, mythology, and, in fact, one set of myths, absorbs the whole. The last step is taken, and obverse, reverse, and inside are given not only to one cycle, but to one myth in three acts.

Troïlos to the modern mind means moonlight and love. To the ancients he was the boy whom Achilles slew before his prime, and for whom "his Phrygian sisters did not weep for ever." To appreciate what Onesimos has done in stating the story the whole tradition that preceded him should be known; but it must suffice to say that the myth appears on upwards of forty vases, and, for black-figured vases, adopts mainly two types. Troïlos, accompanied by Polyxena, leads his horses to the well without the city gates; behind the well lurks Achilles in full armour. This is one of the most frequent types. The second is Troïlos, mounted, galloping away in fright. Below his horses' feet a hydria. Achilles on foot strides behind in hot pursuit. In black-figured art, and especially on hydriæ, to which the scene was appropriate, these two types persist with curious fixity. The actual death is but very rarely shown. Onesimos breaks completely with tradition. The ambush scheme, with its touch of comedy, does not please him—the well and Polyxena are not given. The scene takes place in the Thymbraion, the sanctuary of Apollo. That is clear by the painter's shorthand: two palm trees for a sacred grove, an altar with a laurel spray upon it, a tripod close at hand. Troïlos, *ἱπποχάρμης*, is just dragged from his horse; Achilles drags him, but his body is still moving counter to the pull with the motion of the horse. The horses are admirably done. The led horse is fairly free, but the ridden one still bridles in with the pull of the reins on the bit. On the reverse two bearded men and two youths are arming. It is perhaps going too far to say they are the brothers of Troïlos (though these in the like circumstances appear with names inscribed on the François vase), but there is certainly a suggestion of succour to come, only too late; for the last act is seen in the centre design, Plate XVIIa., where the boy is dragged to the altar and slaughtered. The push of Achilles' left arm against the head of Troïlos calls to mind the same motive in the Aedonaia cylix. Euphronios himself has done nothing finer than this group, though it lacks the charm and loveliness of his Theseus and Amphitrite.

Returning from the subject to the question of authorship, it is impossible to make fully clear the grounds of attribution to Onesimos without a detailed examination of all the other vases attributed to him. This would be beside our mark. We may note briefly here that the whole question was set going by the vase in Plate XVI., where, though Euphronios signs as potter, Onesimos is the painter. Characteristics of Onesimos seem to be a love of treating horses, which may have led him to select Troïlos as a subject, and often considerable violence and distortedness of attitude. His characteristic dedication name is Lykos. It seems very possible that he could not write himself, as on several of the vases in his style there are nonsense inscriptions. In this case he may have left his signature to be entered by the potter; and in the case of the Troïlos vase it was omitted. Round the centre design (omitted in our Plate) runs a mæander pattern, intercepted at each third space by a chessboard square. This in itself is an argument against Euphronios, who uniformly uses the consecutive single or double mæander, as in Plates XII. and XIV.

The painter who comes next is Duris. He has, in common with Euphronios, besides many analogies of style and borrowings of subject, the dedication name Panaitios. But Duris, compared with his old contemporary, is a weakling. He has left more work behind him, but much of it is rubbish, much practical repetition, some actual copying. Of his works we have twenty-one cylixes, one psykter, and one kantharos. Three of his vases were made by the potter Python, who worked for the earlier Epiktetos; and he is linked also to this school by the large number of interior pictures that have one figure

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* The vase was found at Canino, and while in Prince Canino's collection was published in 1847 by Gerhard in his "Auserlesene Vasenbilder." It was subsequently sold at an auction in Paris, and disappeared, leaving no clue to its possessor. Gerhard's Plate, from which ours is taken, is a spirited restoration. The vase was rediscovered a few years back in a very damaged state in the Museum at Perugia. It has since been redrawn and published in Hartwig's great work on the *Meisterschalen*, Plates LVIII. and LIX. Our plate was already prepared before the new publication, which is of course more scientifically correct as to the *present state of the vase*, but from its lack of restoration less intelligible to the untrained eye. The attribution to Onesimos is entirely due to Dr. Hartwig. We cannot agree, however, with his disparagement of this particular work of Onesimos as compared with that of Euphronios. Mr. Cecil Smith suggests that in this and many other similar cases the *ἐνοίησεν* simply marks the fabric—*i.e.*, the vase came from the pottery of Euphronios, but need not actually have been made by his hand.

only. In this respect he stands in development, as well as individual capacity, behind Euphronios. As a rule, he signs Δοῦρις ἔγραψεν. On one vase he puts also Δοῦρις ἐποίησεν. He writes uniformly o for ου, which led at first to his being called Doris instead of Duris. He has his own way of writing the letters *delta* and *rho*—*delta* with a dot between the legs, instead of a third stroke, and *rho* as seen in Plate XIX. These forms are not quite confined to Duris, but certainly characteristic of him. Duris loves scenes that are apt to become schematic: arming, feasting, palæstra, and the like. He is not much of a mythologist, but in mythology certainly leans to Homer. His finest bit of work is more exceptional than characteristic. It is given in Plate XIX. The dedication name Hermogenes occurs on this vase only. The inscription accompanying it has defied all attempts to make sense of it. On the exterior of the cup are combats between Menelaos and Alexandros and Aias and Hektor (not given here), but they are not so fine as the interior design. Eos carrying Memnon is a black-figured type; but Duris has transformed a good decorative motive into a fine piece of expressive work. The inner drawing of the body through the drapery, which fell away in the later works of Euphronios, is very clearly seen here in the Eos figure; but it goes along with full power to render the starkness of death, in the falling hands and head. The left leg, kept straight for the purpose of pattern, is realistically impossible.

The little design in Plate XX. comes pleasantly after this pathetic pietà. It is the sole decoration of a small-sized cylix. The long, draped figure of the goddess with her archaic stride and her full complement of attributes—bow, arrows, quiver and torch—give her the air rather of some temple statue than of a genre conception. The inscription, "Hippodamas is beautiful," is common to both Duris and Hieron, but from two small indications we need not hesitate to place it under the name of Duris. We have the dotted delta and the circumscribing pattern, mæander alternating with cross pattern, which Duris specially affects. Hieron, on the other hand, likes an uninterrupted mæander (*e.g.*, on Plate XXI.). It would, perhaps, be scarcely safe to argue from the decorative design; but, taken in conjunction with letter form and dedication names, it is an argument by no means to be despised.

We pass to another master who, like Duris, has frequent lapses into feebleness, but whose best work stands unrivalled even by Euphronios, *i.e.* Hieron.

Hieron has left behind him twenty-one cylixes and three drinking cups, all signed "Hieron made"; he never uses the form ἔγραψε. He uniformly signs on the handle, sometimes painting and sometimes incising his signature, according as it occurs on a red or black ground; he is specially fond of love-scenes and Bacchic revels. We have one vase, a deep cup made by him and painted by Makron, of whom otherwise we know nothing, but whose style is a rather feeble version of Hieron's. As regards date, on only one vase does the four-stroke sigma occur; in only two does he carry on the old fashion of the single figure on the inside picture. We may therefore place him as the slightly younger contemporary of Duris; his spelling is various and conjectural.

We take first a design, Plate XXI., on the outside of a vase, the interior of which (not given here) bears the dedication name "Hippodamas." The scene is the "Judgment of Paris." Paris (inscribed Alex(a)ndros), astonished at the coming of the three goddesses, checks his lyre playing; his goats about him are all astir with alarm. Hermes approaches, holding in his hand, not an apple (see p. 24), but a spray. Athene, Hera, and Aphrodite hold the like, and also their characteristic attributes—the spear, the sceptre, and the dove. About Aphrodite is a little throng of loves. Eros is strange to black-figured art, always in the fine red-figured period he is a slender youth, only the foolish Alexandrians and Romans made of him a baby boy. The spelling of his love-goddess is too much for Hieron, "Aphrotide." On this vase of Hieron's the palmette ornament below the handle tends to disappear; where he has goats enough to fill the space, he lets it go. To judge how pleasant Hieron's design is one must place beside it the same scene in black-figured and late red-figured art, the stark standing procession that preceded him, the foolish, scattered, decomposed group that followed. Hieron catches all the beauty of the procession form, but he seats his Paris, and makes him play, not only hold his lyre; he wakes up the merely attributive goats.

But Hieron did his finest work in honour of Dionysos. He has painted two Mænad revels, of which one is given in Plate XXI., and it is hard to say which is the finer. Of merely technical points in this perfect design we may note that this picture of Hieron's is the first in which we have a complete break with the amphora tradition of obverse and reverse; even in the splendid Troïlos cylix of Onesimos the sense of back and front is kept. Hieron, who never touched an amphora, is the first to fling his design clean round the cup, a veritable choros. Characteristic of Hieron, too, is the blown out over-fold of the chiton. Brygos draws this over-fold too, but lets it fall flat and windless. Hieron puffs it out as much in figures at rest as when they dance; he seems to have fallen in love with the shape inflated, and held to it in season and out. Only on the image of Dionysos himself the folds fall straight and lifeless. Inside the quiet design of the satyr piping to his god is no less beautiful: the satyr's tail is drawn in the fashion of the day, edged with fine lines and incised. It is quite different from the brush-work tail of Epiktetos; a whole chronology might be worked out of these recurrent satyrs' tails.

The bulging over-folds of the figures reappear on the unsigned vase in Plate XXII. (Procne, Philomela, and Itys), and

make it safe to attribute that cylix at least to the influence of Hieron. They appear also in the other design on the same Plate, Aithra and Theseus, which is from a vase in St. Petersburg, actually signed by Hieron. Theseus rushes with drawn sword on Aithra, who checks him and touches his chin in recognition. Probably we have here a version of the myth different from that usually current—the common story told that Aithra took her son to the rock beneath which Aigeus had hidden his sword and sandals. Theseus proved his sonship by pushing aside the rock and claimed the sword and sandals. Possibly the version on the vase is that Aithra was slave to Medea, and at her bidding tries to poison her unknown son; she recognises him at the drawing of his father's sword. In all these vases may be noted another characteristic of Hieron, *i.e.*, the full, prominent chin.

Probably an early contemporary of Hieron's, and in a style closely akin to his, is Peithinos, the artist of the vase given in Plate XXIII., though this analogy is more clearly seen in the outside designs (not given here)—groups of lovers—quite in the manner of Hieron.

No subject is more popular, both in black and red-figured art, than that of the wrestling of Peleus and Thetis. Duris and Hieron both adopted it, but neither with such distinction as Peithinos. We have had one wrestling scheme already in Plate V., which shows the delight of a black-figured decorator in the twisting and plaiting of limbs, and curiously there, too, the artist links the joined hands into a key pattern.

The vase of Peithinos has many marks of archaism—the limbs drawn through the drapery, the unduly long hands and feet, and the sideways eye. The figures, specially the majestic Thetis, have something of that air of being vitalised temple statues noted in the Theseus cylix of Euphronios, Plate XIV. The love-name Athenodotos also looks backward. It appears in conjunction with that of Leagros, which has been seen on the Euphronios cups, and appears on one by Chachrylion. Leagros, too, it will be remembered, appears on black-figured hydriæ. The picture, it should be noted, is surrounded by the consecutive mæander pattern that Hieron affects.

The vases with the name of Athenodotos are eight in number. One of these, given in Plate XXIV., has a good deal of especial interest.

On the obverse is Herakles slaying Antaios—a subject Euphronios painted on a krater in the Louvre. It had a long black-figured tradition. The type of Antaios has got much softened down, but he still keeps the barbarian wrinkled forehead and thick lips: the suspended bow and quiver, the stiff bit of drapery filling the space to the right, are all part of the stock-in-trade of the black-figured painter. The drawing is of extreme care, and the inner markings of the body (in dull red) are in the original unusually well preserved. Herakles and Theseus, ἄλλος οὗτος Ἡρακλῆς, are favourite counterparts, before the younger hero wholly ousts the older. Here he is undoubtedly attacking Procrustes—the double axe for lopping, borrowed from the giant himself, is the characteristic weapon for that particular combat—but all the pleasant scenic humour of the scene is left out. There is no bed, no footbath, no tortoise. The painter is far behind Chachrylion as a story-teller—he is only concerned to get a palæstric counterpart to Herakles. In the interior the dedication name, Athenodotos, has quite faded from the original, only the marks are left where the letters were once painted on. On the cylix, on the boy's hand, there is an inscription much disputed. At one time it was thought that the letters were intended for the name of Duris, but it seems more likely, specially as the cylix is of the early shape, that the painter only meant to indicate vaguely some salutation inscription—"Hail" and "Drink," or the like. The figure of Antaios is, with the pose of the head and the back view of the foot, almost a replica of the Antaios of Euphronios, and there is little doubt that the vase is from his hand, or worked immediately under his influence. Certainly it has nothing to do with Peithinos, except the dedication name Athenodotos. We have placed it here, however, rather than among the works of Euphronios because it serves to point a chronological moral as regards these names. They form, as it were, a sort of means of cross-classification. Two vases as utterly distinct in style and tendency as those in the Plates XXIII. and XXIV. have a common dedication name; they must therefore belong, as has been before shown, to the same period of, roughly, ten years. If the one be by Euphronios, the other by Peithinos, they must have had in part a contemporaneous activity, and that in the early part of the career of Euphronios.

Brygos is the last of the little set of cylix painters, whose style groups them round the name of Euphronios. In his case we have to depend entirely on internal evidence; he signs in conjunction with no second potter or painter, and he uses no dedication name. We have eight cylixes by him, besides several unsigned vases which may probably be attributed to him; he always uses the word ἐποίησεν, usually writing it on the handle, but twice in the foot. Brygos strikes one as, next to Euphronios, the most personal and individual of the set. There is about his work, as about that of Euphronios, a very lively story-telling air, specially in his later vases. He has a good many little personal mannerisms. He loves to give his figures spotted cloaks, which may, of course, have been a fashion of his day, and is found often introducing scenery, Doric columns, trees, &c.; his favourite border pattern is a mæander, not consecutive, like Hieron's, nor with alternate cross pattern, like Duris', but interrupted by a cross pattern every fourth or fifth square. The cross pattern he

varies. In each of the vases given (Plates XXVI. and XXVIII.) it is different, but in each it occurs at the fourth or fifth and alternate squares.

The design in Plates XXV. and XXVI. (lower portion) is a komos or revel scene, such as Epiktetos began, and Duris and Hieron loved to repeat and amplify. The centre subject is taken over from Epiktetos, who twice used it. Brygos never has a single figure for centre design, he tends always to the conversation, two-figured type. This vase is probably his first, and the Iris cylix in Plates XXVII. and XXVIII. perhaps his last; but Brygos has a standard of work so uniformly high that it is hard to place his works chronologically. He is, roughly, the contemporary of Hieron, and hence the junior of Euphronios. In the Iris cylix the four-stroke sigma appears even in the signature, and quite uniformly in the names. Brygos in this cup uses the spotted delta that has been noted for Duris; they may have had the same writing master. In his later work, notably in this cylix, Brygos uses gold freely, *e.g.*, in the crown, and in a host of details.

Brygos is nearly as fond as Hieron is of Dionysiac scenes. On either side of the cup in Plate XXVII. we have an assault of satyrs: once on the defenceless Iris, once on Hera, defended by her name-fellow, Herakles. The figure of Iris is, as regards the drapery, very characteristic of Brygos—we have the curious sort of apron flap which, though it hangs over, seems to have no connection in stuff or folds with the chiton beneath. It has a crinkled edge, and the same sort of stuff and folding appears in the sleeves. These crinkled sleeves, but not the apron flap, are worn by the Mænad in Plate XV., whom some attribute to Brygos, and whose figure certainly has some analogies to the Iris of Brygos. The same sleeves appear in the inside picture of the cylix, both for warrior and maiden; they are entirely different from the sleeves drawn by Hieron, who either leaves them loose, or gathers them into a band, but never has the crinkled border. Sleeves in the Brygos fashion are shorter, and show more of the arms he draws so skilfully.

In the days of Brygos dedication names are dying, and artists' signatures did not long survive. We have a few scattered artists, *e.g.*, Aristophanes and Erginos—who sign together—and Meidias: these belong to what is usually called the late fine, and might better be called the early bad, period. But the custom, as a custom, is over and past, and with the craftsman's personal delight went the excellence of his work. No specimen of these late signed vases will be given. Instead a few unsigned vases remain with no dedication name to fix them, but certainly belonging to the fine red-figured time, and some of them probably executed by the masters already noted. But, as they have neither signature nor dedication names by which certainly to class them, it seems safer to group them together here.

UNSIGNED VASES.

A glance at Plate XXIX. shows we have a cylix from the Epiktetos set. On the obverse, beneath a beautiful but still perfectly conventional, spreading tree, Odysseus and two of his comrades, bound beneath rams, escape from the cave of Polyphemus. Only a bit of Polyphemus remains—enough to show that he was crouching in his accustomed ungainly posture. The type is a black-figured one, as is seen by the black-figured design given in the same page. The artist takes over even the spots upon the ram, but reserves them to distinguish the prize ram who carries Odysseus himself. In black-figured vases the composition is usually confined to one ram or even to his front part only, but it was simple enough to add a couple more to fill in the cylix space. It would not be easy, however, to date the vase from this obverse design only. The reverse speaks more clearly. It is the old, hackneyed reverse design of a god (Dionysos) mounting a chariot—just the composition for the reverse of an amphora; but it is awkwardly filled out to cylix length by the satyr front and back. Who that knows the manner of Epiktetos and his set but would recognise those satyrs, twisted and bent as if to fill a circle, yet used as space-fillers to take the place of the black-figured eyes and sphinxes and sirens. The chariot type, it will be remembered is used by Euphronios in the Eurystheus vase (Plate XII.), but he fills the superfluous space more easily and skilfully. The inner design (not given here), a nude woman running, is just such another stock Epiktetos type. The artist is too careless to inscribe the dedication name, he only puts "the boy is beautiful." On Plate XXX. we have an amphora of the shape usually found in the red-figured period and known as a stamnos. Something will be said later (p. 22) of its subject; for the present it may be noted that the love-gods on the reverse are later in style than that in the centre of the Chachrylion cup (Plate X.), and that their profiles are not unlike the drawing of Hieron.

The design in Plate XXXI., though it has no master's signature, bears such a close resemblance to a cylix in the Corneto Museum by an artist of the name of Oltos, that it may certainly be referred to him, or at least to his immediate influence. His style is a little earlier than that of Euphronios; on the two vases signed by him occurs the signature of another artist, Euxitheos, who worked for him as potter. Two small but significant peculiarities may be noted as characteristic, both of which

occur on our vase. First, the peculiar treatment of the hair and beard of the Silen; the streaked, crinkled locks are evidently an attempt to lighten the heavy black mass. Second, the thyrsos is rendered as a hollow cone into which the ivy-bunch at the end is inserted. This is quite different to the usual thyrsos as seen, *e.g.*, in Plate XV. The dress of the Mænad is interesting, it so closely resembles the dress of one of the archaic series of statues found in the Acropolis. The ἡ παῖς, "the girl," of course, expects a καλή, "is beautiful"; it is the only instance in our selected vases in which a maiden is celebrated in place of a youth. Τέρποι (for τέρπων), "Delighter," is a not uncommon Satyr name. Another charming Satyr subject that tells its own tale is given in Plate XXXII. It is of course of much maturer style than that of Oltos. It is bordered by the mæander pattern, with cross in the fourth space affected by Brygos.

Far more advanced are the little designs on Plate XXXIII. They take us to the time of Duris and Hieron, though all definite links are lacking. The humour of Hermes and the pig is worthy of Brygos, but the drawing a little too severe; the cup, too, from which it comes has the short, heavy stem that preceded him. A very close examination of the ground of the design has shown the preliminary outline of a perfectly different design rejected by the painter. It consisted of some figure walking the opposite way to the present Hermes; it is of course invisible in the reproduction. Attempts have been made to give the tree-trimming man on the same plate a mythological name, but this is unnecessary. The interpretation of the man in the chest is also uncertain.

The designs collected in the plates have been selected entirely for their merit as designs, quite irrespective of the shapes of the vases from which they are taken. The result is that so far in the red-figured period they are almost uniformly cylixes. This is incidentally good evidence that, as has been well said, the cylix, the Cinderella of the black-figured period, emerged as princess of the red. It would be a mistake, however, to suppose that no fine designs occur on other shapes. Plates XXX. and XXXIV. come forward to refute this. Danaë on her couch waiting the golden shower; Perseus and the chest are from the obverse and reverse of a krater; and they might very well have been signed by Brygos, instead of the disappointing ὁ παῖς καλός, which gives no clue. In the original, on the himation of Danaë, occur the small rows of dots, vertical to the drapery folds, characteristic of Brygos. Near the figure of Akrisios are traces of a preliminary sketch; his hand and arm were originally drawn lower down. The subject of Perseus and the chest is a rare one; only one other instance in vase-painting has come down to us.

In the sleeping Ariadne of Plate XXXV. we are on less conjectural ground. If not from the hand of Brygos it was certainly executed under his influence. The drapery of Ariadne is closely to his pattern: note the sleeves with their crinkled border and the apron-like flap, the free use of red colour on the tree; the scenic pictorial effect and the story-telling air all make for Brygos. The sleeping Mænad of Plate XXXVI. is composed something after the same type, but is far less lovely, and there is no note of any special master's hand. The charming cylix of which the interior design is given in Plate XXXVII. has been referred to Brygos, and with considerable probability. The extraordinary and unnatural elongation of the limbs of the youth is a thing that Brygos does not seem to mind. The spotted cloak also, and the great care with which accessory objects are put in, *e.g.*, table and myrtle branches, flute case, all look like him; so does the mæander pattern, intercepted at the fourth place.

The cylix in Plate XXXVIII. is almost certainly by Brygos, though again the signature is lacking. Again the figures are excessively slim and elongated, almost pinched-looking. The vine branches are treated just as in Plate XXXV. The sleeves of Dionysos are of the Brygos pattern—so is his spotted cloak—the border, with its bead-like edge, is a favourite of his, though Hieron sometimes uses it.

This group of Dionysos and his Satyr reminds one of the Hieron group in Plate XXII., though the composition is far richer, owing to the third figure, and also more fantastic. Unmistakably inspired by Brygos is the figure of Dionysos. The god has laid aside all his attributes of vine branch and kantharos, and plays a seven-stringed lyre, his head thrown back with mouth open as though to sing. Just so Paris plays the lyre on the exterior of a Brygos vase of the Louvre, of which the interior picture only is given in Plate XXVI.

The Troïlos vase, in Plate XVII., has been ascribed to Onesimos. If the ascription be correct, Onesimos must surely be the artist of the beautiful design in Plate XXXIX.—A Greek warrior slaying a Centaur—the figure of the warrior is too closely similar to that of Troïlos (in the interior) to have come from a different hand. Almost the same warrior occurs on another beautiful, but badly damaged, cylix in Munich, where the warrior slays not a Centaur but the Amazon Penthesilea.

The astragalos of the British Museum (Plate XL.) is distinctly later. It has neither signature nor dedication name, but the extreme delicacy, the fineness and even smallness of the figures, are a fashion that came about the middle or towards the end of the fifth century B.C. An attempt has been made to give a mythological meaning to the design, but we prefer the old explanation—a dance of maidens taught by an old dancing master to imitate a

flight of birds, the fashion of the chiton girded but not pulled through the belt, with something of the moujik blouse effect, is new since Brygos.

Last of the red-figured designs comes Penelope and her web (Plate XLI.). The subject will be noted later (p. 23). Here it may be said that the form of the spiral and akanthos decoration, the sculptural pose of the figures especially, who seem translated straight from a grave relief, all tell that the vase, beautiful though it is, is later even than the date necessitated by the four-stroke sigma.

ATHENIAN WHITE FUNERAL LEKYTHOI.

In Plates XLII. and XLIII. two specimens are given of a class of vases quite distinct from those already discussed as to purpose, subject of decoration, and technique. The question of technique may come first. So far (with the exception of the cylixes figured in the frontispiece and in Plate XV.) we have had instances of two styles only—black figures on a red, and red on a black ground. For the two vases now before us the technique is perfectly different. The clay selected was the same as for the black and red-figured vases, and the procedure of shaping and turning the vase was that already described. With the painting the difference begins. The lekythos shape is seen in Fig. 7. The main ground of the body of the vase, and sometimes, though not uniformly, the shoulder, was covered with white slip; the lip, neck, handle, and foot, with a small portion of the base of the body, were then painted black. The vase was then fired, but at a much lower temperature than that employed for the red and black vases. Next comes the painting of the design. As in the case of the red-figured vases already noted, there is a preliminary sketch made this time, not, as before, with a graving tool, but with a crayon or pencil finely pointed, and of grey or bluish colour. This preliminary outline can often be clearly made out. It is the slightest possible sketch of the figure itself in silhouette, the drapery being entirely neglected. Very often this preliminary outline is corrected in the final painting. Guided by it the artist next put in, with a fine brush and in monochrome, the silhouette of all the objects of the design. Three colours seem to have been used at this stage—*i.e.*, either black, yellow, or red—and with the same colour he put in the outline of the drapery, and the necessary folds. Not unfrequently the drapery drawing has entirely faded, leaving the figures apparently nude, though obviously in the case of women this was not intended; also in the case of men, when a nude figure was intended, the artist rendered details of muscle, &c., by careful inner marking. Very often this monochrome design ended the decoration, but in other cases the artist, taking a broader brush, filled in the drapery, &c., with polychrome work; the tints then used were reddish brown, violet, yellow, blue, black, and green. The shoulder was decorated with a black pattern, sometimes before, sometimes after, the drawing of the main design, as is seen from the superposition of the lines. The vase was then again fired, but at a very low temperature. The procedure was the same for the cups with white ground in Plates XV. and the Frontispiece.

Until lately it has been the custom to regard these lekythoi as a class quite apart. The cylixes were associated with the name and set of Euphronios, and so associated rightly; but they were *looked* upon as a unique and surprising apparition in the domain of Greek ceramography—a beautiful flower which faded almost as soon as it blossomed. That the polychrome cylix died out with astounding rapidity is a fact beyond question; Euphronios and his contemporaries gave to it indeed a brief new flowering time, but their work we now certainly know was only the outcome of a long polychrome tradition. The history of the technique is a curious one. The makers of the "Mycenæan" pottery attempted polychrome effects. They covered the clay surface with white as well as with black and yellow. The Mycenæ wall-paintings tell the same tale. It would be hard to find anything more delightfully and frankly polychrome than the blue, red, and brown bull-headed Mycenæ monsters on their bright green background. But for pottery the Mycenæ artists seem ill content with their effect, for they lapse into red and black. The Cypriot potters also made unsuccessful attempts. At Rhodes are found a whole series of oinochoës with white ground. Most remarkable of all in this connection is a series of sarcophagoi from Asia Minor, found at Clazomenæ, of which some fragments are in the British Museum. In these sarcophagoi, the decorations of which are very archaic, we have just the link we want, *i.e.*, black-figured, and in part polychrome art *on a white ground*. The main portion of the figures is black, but the details are rendered in white and purple. Another very curious point should be noticed as to these sarcophagoi: the incised lines, or rather what look such at a first glance, are not incised at all, but painted on in white with a fine brush. It is a question still under discussion whether of the two, the incised or the white painted lines, was the earlier form. The reason of the white ground is probably a double one: first, there is the very obvious advantage that an inferior clay could be used, as the white coat imposed gave the necessary evenness. It has been thought that this inferiority of clay led to the use of white detail lines in place of incised lines. You want a good and even clay if it is to take a graving tool. Next, there is the artistic reason,

that the white ground gives undoubted value to the black figures. After a long course of black and red figured vases, the polychrome effect of the Clazomenæ sarcophagoi is undoubtedly a rest.

The main point, however, for the present is that they supply the polychrome cylixes and lekythoi with an undoubted and reputable ancestry; but not as yet with an Athenian one. A link is still missing, and this seems to be supplied by the white ware of Africa, or of Kyrene and Naukratis. These "Kyrene" cups are not of sufficient artistic excellence to be included in our collection; but they must be noticed here, as forming a midway stage between the polychrome art of Asia Minor and the islands and that of Athens. Upwards of thirty of these Kyrene vases are known, of which nineteen are cylixes. They are interesting to us because they are the black-figured forerunners of the polychrome art of Euphronios. The whole of the interior of the cylix is overlaid with a coat of white, and on this the designs are painted in black, with occasional coloured details. They have been found in many Etruscan places—*e.g.*, Vulci, Nola, and also in the recent excavations at Naukratis. Their designs show distinctly that they were executed under the influence of Egyptian wall-paintings; but their technique was unquestionably brought to Africa by colonists from Asia Minor and the islands. The further question remains, how did it pass from Africa to Athens? Happily for our purpose we are certain it did pass. A fragment of a vase of undoubtedly Naukratic ware of the white ground kind was found in the "pre-Persian" *débris*. There, whether it originated as an Attic style with him or not, it is certain that Nikosthenes and his immediate contemporaries popularised it. Possibly Nikosthenes was not a native of Athens. Up to that time, *i.e.*, about the date of the Peisistratidæ, the red and black technique had held exclusive sway at Athens. Henceforward there is a constant rivalry between the two styles—styles which, as has been sufficiently shown, were of wholly different origin and diverse development. Nikosthenes, in his vases with a white ground, does not, as has been supposed, invent a novelty in order to galvanise into new life the dying black-figured style; he simply borrows from outside a well-established technique, just as he borrows the metal forms of his amphoræ.

The white ground took special hold of the lekythos shape; a whole series of vases of this shape, known from their provenance as "Locri" vases, but unquestionably Attic, have a white ground, and design either in black silhouette or black outline. Euphronios and his set, who executed such masterpieces in black and red style, who were open, doubtless, to every new development, gave a new life also to this old white ground technique; and as they were cylix lovers, before all things, they adopted it for the centre designs of their cylixes; they would, however, have been astonished had they been complimented as the inventors.

And now for the cause of the sudden decline of the polychrome cylix. It is simple enough: Euphronios was in spirit an artist, not a shopman; and he probably cared little whether his delicate polychrome cylixes were practical or not. They were lovely, that was enough. Practical they were not, they could not be fired at the same high temperature as the black and red ware, and the result was that after contact with wine the colours became friable. This no doubt affected their sale, and the market governed the taste of the race of inferior potters. But someone had a happy thought, polychrome decoration was unpractical for the inside—transfer it to the outside. What was harmful in the cylix was harmless and attractive outside the lekythos, and harmless most of all in lekythoi made, not for the living, but for the use of the quiet, careful dead. It may be noted here that the very shape of the polychrome lekythos shows it was not for daily use, but rather for decoration. It is an *un*practical shape, meant to stand as an ornament by the dead man's side or on the steps of his grave. The little lekythos in daily use, carried about by men to the bath and the palæstra (the shape is seen in Plate XXXIII., hanging up on the wall with strigil and sponge), is quite another matter. The polychrome lekythos was very breakable, and from its slender shape, easily overturned; the handle too small and narrow to hold comfortably, the lip almost impossible to pour from, the whole vase quite needlessly large for the oil contained. This comes out very clearly in the case of a broken lekythos, where it is found that the narrow neck continues down in a pipe closed at the bottom. Polychrome technique died soon after Euphronios for the cylix, but only to live again in its direct heir, the *white Athenian funeral lekythos*.

This brings us to the subject of the *use* for which Greek vases were made. Happily, in the case of the Athenian white polychrome lekythoi all is clear. They have no master's signature, no dedication name, and yet they are the only vases of which literature deigns to make distinct and specific mention. In the *Ecclesiazusæ* of Aristophanes (v. 996) the young man calls the old woman's lover ironically "the best of painters," and when asked who that is, explains, "he who paints lekythoi for the dead."

ὃς τοῖς νεκροῖσι ζωγραφεῖ τὰς ληκύθους,

and, lower down, he bids her "place beside her the lekythoi" as part of the funeral apparatus. Earlier in the play, too (v. 538), Blepyrus complains that Praxagora, having stripped him of his garments for her disguise, left him as though laid out for burial, only "you did not crown me, nor put a lekythos beside me"—

μόνον οὐ στεφανώσασ' οὐδ' ἐπιθεῖσα λήκυθον.

The exact use of the lekythos for funeral purposes is more fully specified by the scholiast on Plato (*Hipp. Min.* p. 368),

who says :—" The Athenians give the name of lekythos to a certain vessel in which they carry myrrh for the dead." There is little doubt that the lekythos was used, not for the anointing of the dead man, but to stand at his head and his feet, filled with perfume, as seen in Fig. 7, and afterwards to be buried in his grave.

Fig. 7.

When we come to consider the subjects with which they are decorated, their purpose becomes doubly clear. The ordinary black-figured lekythos and the lekythos with white ground and black figures, known as the "Locri" type, have scenes of genre or mythology; but the polychrome Attic lekythos is exclusively devoted to funeral subjects. We say advisedly *funeral*, because the subject is always the immediate surroundings of death and burial, not at all scenes connected with Hades and the after life of the soul. Take the instance in Plate XLII., which is typical of a very large class.

Here we have represented the bringing of the *ἐντάφια*, or offerings to the dead. A maiden to the left carries a basket of the kind in use for this purpose. It is hung with sashes with which she will decorate the tall stele standing over the grave. Within, no doubt, are the other offerings "due to those below,"

οἷα τοῖς κάτω νομίζεται,

food, oil flasks, pomegranates. The other maiden, with her gestures of lament, stands as if uttering some funeral salutation. The colouring of the lower part of her chiton has faded, but, from the outline, it was clearly a long one. Up to each human figure flutters a little black-winged ghost or eidolon, with hands outstretched as if in entreaty. It is pathetic to learn that these are probably the impure souls, who, because they are flecked with taint of evil, of folly and fierce loves, cannot pass to the upper air or find their rest in Hades, but, as Plato tells, must ever be tossed fluttering around funeral monuments and tombs, where they may be seen in shape like shadowy phantasms, *περὶ τὰ μνήματά τε καὶ τοὺς τάφους κυλινδουμένη περὶ ἃ δὴ καὶ ὤφθη ἄττα ψυχῶν σκιοειδῆ φαντάσματα* (*Phaedo*, p. 81). It is not implied that the dead man to whom the offerings are brought is such an evil soul; impure ghosts flutter about every grave seeking rest and finding none.

On a good many of these lekythoi the scene of the prothesis, or lying-in-state (*e.g.*, in Fig. 7), is shown, and here, too, the bad spirits sometimes flutter round imploring. On other white lekythoi we have the deposition of the dead man in the grave by the hands of the winged angels Death and Sleep; last, on a considerable number, we have Charon in his boat fetching the dead man or maid.

In Plate XLIII. we have a curious *contaminatio* of the two types—the Entaphia or offerings at the tomb, and the coming of Charon. The design has faded a good deal, but enough remains to make the general intent clear. The great tall reeds to the right (painted blackish violet) stand for the pool of Styx, the squalid sedge in which the chorus of frogs crouched and croaked. Charon has steered his boat through, and stands up in the prow. Part of the faded outline of boat is just visible in the original, but lost in the reproduction. Charon wears the boatman's cap and short coat. He puts out what seems an eager but hesitating hand to take the offerings brought for the dead—pomegranates and sashes. Whether these offerings were regarded as really in part the due of Charon, or whether there is a faint touch of humour in the design, is hard to say. Near the reeds are piled a heap of great gourds, the meaning of which is not clear. Behind the maiden comes an attendant youth in an ivy-patterned cloak.

These four types, the Prothesis, Entaphia, Deposition, and Charon, all with abundant variations, exhaust the typology of the polychrome lekythoi. Plainly all have immediate reference to the dead, and emphatically show that this class of vases was prepared for funeral use.

The case is widely otherwise with the red and black ware. The bulk of those we possess have been found in tombs, and, as will presently be seen, in tombs of Etruria; but even thus much, *i.e.*, their final destination, is not always the same. One class of vases we know to have been specially made for weddings, and a very large number of various kinds and shapes were made for sacrificial use, and for dedication in sanctuaries. The excavations on the Acropolis at Athens and at Naukratis have made this quite clear.

It has been hotly discussed whether painted vases, apart from their service at weddings and funerals and in sanctuaries, were ever actually used in daily life, or whether the painted vases we find in tombs are merely the ornamental surrogates of metal and unpainted ware in daily use. It would be pleasant to suppose that the vases actually used by a man during his lifetime were laid for his service, by friendly hands, in his grave. This in primitive times was doubtless the case; but as regards the *painted* ware of the best period evidence seems to point the other way. But the question is too complex to be dealt with here. That painted vases are decorated with scenes from mythology and even from daily life is no argument that they were in daily *use*, as such scenes appear appropriately in the sculptured decoration of tombs.

THE INTERPRETATION OF VASES.

Greek painted vases, then, were, even if used by the living, given at last in charge to the dead. The majority of the vases in the British Museum, the Louvre, the Museums of Berlin, Munich, and the Vatican (to name only the larger collections) come to us from Etruscan graves—from Vulci, Cære, Canino, and a host of other sites, excavated during the last and the beginning of the present century. How they came there is pleasantly shown in Fig. 8, a fragment of a votive pinax, or plate, once hung up in a shrine of Poseidon at Corinth, and now in the Berlin Museum. The pious potter of Corinth is sending out a ship-load of vases to Etruria; he paints a ship for Poseidon, and puts in the field a little row of oinochoës (wine-decanters), delicately to remind the sea-god of the frail cargo entrusted to him. There was a fashion in Etruria for this Greek ware, and the export trade from Athens and Corinth during the sixth and fifth centuries was a brisk one.

Fig. 8.

In one respect it is fortunate that so many vases were preserved for us in Etruscan tombs. These are, for the most part, spacious and splendid underground chambers. The vases stand on the floor or are ranged on low shelves round the room, and many of them in consequence were found intact. The smaller, less pretentious graves of the Greeks served this purpose less well.

But, to make up for this gain, the finding of vases in Etruria led to quite a series of vexatious and tedious blunders as to their interpretation. Found in Etruria, they were at first naturally declared to be Etruscan, and to this day, when an old-fashioned person speaks of an "Etruscan vase," he means the ordinary black-and-red Greek ware. Called Etruscan, the subjects of decorations speedily got an unfortunate prestige as obscure and unintelligible. The finding of distinct and abundant Greek inscriptions on these vases soon led archæologists to recognise their Greek origin, though the popular "Etruscan" error still went on. The artistic eye of the day, trained on the Apollo Belvidere, failed, as is well known, to see the merits of the Parthenon marbles. The earlier and severer beauties of these Greek vases passed unnoted, and sometimes even provoked a shrinking not far removed from disgust. Only the elegance of the shapes was approved. Where the design was reproduced in the publications of great collectors it was touched up to suit modern taste. For style the publications of the last century and the beginning of this are wholly untrustworthy.

It is odd how an error, scotched in one form, lives again in another. The "Etruscan" theory was given up, but it was still felt that an element of intelligibility was necessary for any respectable theory, so the next and even more lamentable thesis was that these vases, found as they were with the dead, were decorated with scenes from the Mysteries. Shadow pantomimes, *supposed* to have been thrown on the wall at the Eleusinian Mysteries, were further *supposed* to be reproduced in the black-figure vases. If a love-god holds a lady's bracelet, he is "the mystic Eros," the fan in her hand is "the mystic fan"; Dionysos drinking deep of his wine-cup is the "mystic Bacchus." This folly died hard, it sounded so remote and impressive, and even now it haunts the minds of those hard put to for a common-sense explanation.

The simple truth, however, worked its way through at last, and that is, that in Greek vases of the finest period, to which here we are limited, we find two, and only two, classes of subject, and these are thus subdivided:—

(1) Scenes from mythology.

(2) Scenes from daily life.

(3) Scenes, half mythology, half daily life, where, *e.g.*, mythological figures take part in scenes from daily life, as when the non-existent Satyrs in Plate II. gather in the actual vintage.

That borderland between fact and fiction which we call history the vase-painter would not suffer, or only when he had made mythology of it, as in the figures, *e.g.*, of Crœsus, Harmodius and Aristogeiton, and Sappho.

As to the treatment of scenes from daily life nothing need be said. The vase-painter got his material direct; everywhere—in the home, the street, the school, most of all, in the palæstra—he watched for motives. All human life was his pattern-book.

The case for mythology is more complex, and needs a word as to—

The relation of the vase-painter to literature and to artistic tradition.—Before attempting any generalisation, it may be best to examine one or two actual cases from among our collection of vases—cases in which the story survives in literary form and preceded the vase-painter's version. We could have no better instance than that in Plate XXIX., Odysseus and his comrades escaping from the cave of Polyphemus. The story is told in full in the ninth Odyssey by the mouth of Odysseus himself:—

"And this was the counsel that showed best in my sight. The rams of the flock were well nurtured and thick of fleece, great and goodly, with wool dark as the violet. Quietly I lashed them together with twisted withies, whereon the Cyclops slept, that lawless monster. Three together I took: now the middle one of the three would bear each a man, but the other twain went on either side, saving my fellows. *Thus every three sheep have their man.* But, as for me, I laid hold of the back of a young ram, which was far the best and goodliest of all the flock, and curved beneath his shaggy belly; there I lay, and so clung, face upward, grasping the wondrous fleece with a steadfast heart" (Odysseus, Butcher and Lang, ix. 5). Nothing could be more circumstantial. Each of his comrades he carefully binds to the middle one of three rams, but Odysseus himself, who was an admirable story-teller, sees at once that if he is to be believed he must explain how he himself managed, for there is no comrade left now to tie him on. The vase painter is troubled with no such scruples; he rejects the three ram element it was not very easy to draw perspicuously, he may not even have known it—each man, Odysseus like the rest, has one ram apiece. But his sense of the fitness of things makes him distinguish the hero by a beard and the sword in his hand, and by his superior spotted ram. That he is not very keen about the probabilities of the story is seen by the fact that he makes Odysseus be attached by withies like the rest; it never occurs to him to ask who tied those withies. We must, at least, acquit the vase-painter of the charge of being a mere illustrator; he did not sit down and get someone to recite the Odyssey passage to him and then translate it into a picture.

The vase-painter had a source, though not a literary one, and one much nearer home. He had the typography that preceded him, the tradition of the black-figured vase-painters. The black-figured type is given for comparison on the same plate. If we examine it we see how very little the red-figured painter of the time of Epiktetos has done. The spotted ram, the hero, the sword, the withies, all are ready to his hand; more than that, the spreading tree behind the ram is already a clearly fixed factor. It occurs in upwards of a dozen of these ram vases. In some cases the figure of Polyphemus crouching just in the same ungainly fashion, the foot drawn back beneath him. All the red-figured artist has to do is to add as many rams as he wants for his cylix space and spread the tree out a little to match.

It is at least doubtful if the type of the ram carrying the man had anything at all to do primarily with the Odyssey, it is the sort of reverse form of the still more frequent man carrying the ram, κριοφόρος. It occurs isolated in votive terra cottas, and again in a very primitive ivory situla found at Chiusi. Here it is mixed with other types—armed men, monsters, ships, and there is no hint of Polyphemus. The case seems to stand thus: the Mährchen or folk-tale of the ram who carried the man, at first complete in itself, got caught up like so many others into the Odyssey cycle. The art-form of the same, at first a sort of heraldic stamp, in like fashion was attached to the heroic cycle, and there amplified and individualised.

Still keeping to the Odyssey, we have a yet more curious instance in Plates XXX. and VI., as relating to the myth of Odysseus and the Sirens. The story is from the twelfth Odyssey (v. 40—54). Circe has bidden Odysseus avoid the sound of the voice of the wondrous Sirens and their field of flowers, where "all about is a great heap of bones of men corrupt in death, and round the bones the skin is wasting." Meanwhile, "Our good ship quickly came to the island of the Sirens twain, for a gentle breeze sped her on her way. Then straightway the wind ceased, and lo! there was a windless calm, and some god lulled the waves. Then my company rose up, and drew in the ship's sails, and stored them in the hold of the ship, while they sat at their oars, and whitened the water with their polished ashen blades. But I, with my sharp sword, cleft in pieces a great circle of wax . . . and I anointed therewith the ears of all my men in their order; and in the ship they bound me, hand and foot, upright on the mast-stead, and from the mast they fastened rope-ends, and themselves sat down and smote the grey sea-water with their oars. But when the ship was within the distance of a man's shout from the land, we fleeing swiftly on our way, the Sirens espied the swift ship speeding toward them, and they raised their clear-toned song."

In Plate XXX. Homeric details are not wanting—the reefed sail, the eager toil of the rowers, Odysseus bound upright to the mast, these are all true to the Odyssey. All the more noticeable is it that the general lie of the picture is wholly un-Homeric, and must be based on something other than literary tradition. The "Sirens twain" of Homer are probably in reality still two, but the number is unquestionably due to the desire for decorative symmetry, not to literary accuracy. The third Siren—it has been well noted—is drawn with the "blind" eye (*i.e.*, without the pupil), and it is very possibly only a proleptic indication of the fate of the Sirens, who cast themselves down in despair (like the Sphinx) when their song is unheeded. This is non-Homeric, as after the ship passes we hear no more of them. On the other hand, the descent may symbolise an attack; it was one of the functions of the Siren "gravatos somno lacerare." In place of one flowery island meadow, we have two bare rocks; there is no trace of a great heap of bones of men on which Circe insists. The Siren rocks are close and imminent, not far off—at the distance of a man's shout. There is no indication of the wax-bound ears, though this, indeed, might be difficult. And the Sirens themselves? Homer gives no hint of the strange bird woman.

The painter of the red-figured stamnos did not find his Siren form in Homer, still less did he think it out for himself. It was ready to hand in black-figured art, as may be seen in Plate VI., the cup by Nikosthenes. The human-faced bird was

the Egyptian form of the soul, and became for the Greeks, as we see on the Harpy tomb, a sort of death dæmon. The Siren, owing to Homer's fatal habit of beautifying everything, has been much and long misunderstood. She is to us the cool, fish-tailed mermaid, singing and combing her hair. It is strange that, until quite lately, it has escaped most commentators that even in Homer, our first literary source, the epiphany of the Siren is in the dead calm of the mid-day heat. She is the folk-lore dæmon of the oppressive stillness, the stifling silence of the Southern mid-day, when Pan himself is asleep, and only evil dæmons wake. She has all death-dæmon powers of forcknowledge and sweet song. She lulls men to sleep, and then, ghoul-like, battens on their bones. For such a monster, half bird of prey, half witch and songstress, the bird-woman form was well enough. Homer sent her, as he sent many things in the Odyssey, to sea; but even he never dared to give her a fish's tail. He puts her on an island (though he cannot resist the flowers), not in a deep sea-pool; and he never forgets the fierce mid-day heat —the deadly, deadening calm.

But the vase-painter found more than the Siren form ready to hand. In black-figured art we find more than one instance of two Sirens planted—with marked disregard of the Odyssey, on two islands, and on a lekythos from Eretria at Athens—Odysseus stands bound to a pillar between them. The man-bound-to-a-pillar type is already made for Prometheus. But the cup of Nikosthenes is most instructive of all. Here we have the Sirens perched on spirals that are not yet rocks, and we have racing galleys, such as are frequent enough in black-figured art, as has already been shown. Is the juxtaposition merely accidental, or does Nikosthenes mean to hint at the Siren story? It is impossible to decide: there is no bound Odysseus, and the Sirens are on spirals merely. Probably Nikosthenes had a sort of inkling of what he was doing, but did not care; possibly he took a delight in leaving it uncertain, whether he meant anything or not. His work is often characterised by a disregard for story interest. Anyhow, whether he wished it or not, he fixed the art type of Odysseus and the Sirens.

Another element of the story the painter hints at, but very delicately. The Sirens of ancient folk-lore were barren maidens despising the lawful δῶρ' Ἀφροδίτης—as such they were also σφέδρα ἐρωτικαί—"whoso draws nigh them unwilling, and hears the sound of the Sirens once, never doth he see wife or babes stand by him on his return, nor have they joy at his coming." On the reverse of the stamnos, in Plate XXX., three Erotes are hovering.

Turning to the last Odysseus picture, in Plate XLI.—Telemachos and Penelope—the case is much simpler, and perhaps for that reason the more instructive. It is impossible to fit the picture to any particular moment of the Odyssey. It is even uncertain if Telemachos is starting on or returning from his journey. Before he started Telemachos advisedly did not say good-bye to his mother (whom he uniformly treats as a weakling) lest she should "mar her fair face with her tears"—but he addressed a contemptuous speech to her before the wooers. This can scarcely be the moment. When he returned, and food was set before him, "the mother of Telemachus sat over against him by the door-post of the hall, leaning against a chair, and spinning the slender thread of the yarn." This is equally impossible. In fact, the vase-painter—who has here no black-figured type to fall back on, selects no special moment; he wants a picture of the mother and son, and takes an ordinary genre scene, common enough on grave reliefs, *i.e.*, the seated mourning woman and the man standing in front. This mourning type in sculpture has always gone by the name of "the seated Penelope." Without further details no one would have recognised the pair; to make sure, the artist throws behind the figures the beautiful background of the web. This makes Penelope safe. About Telemachos he is evidently still a little anxious, as he inscribes his name.

The other side of the vase, reproduced only in miniature, shows yet more clearly how loosely the artist sat to literature. The scene represented is actually taken from the Odyssey. It is that of the "Niptra," the washing of Odysseus' feet, and the stock recognition by the scar. When the old nurse Eurykleia washes his feet, it is in the presence of Penelope, though Penelope heeds nothing. On the vase Eumaios is present (inscribed), Eumaios who in the Odyssey has long before gone back home. In the picture, too, Odysseus has his wallet slung on a stick, and his travelling hat on his head, as though just come in; in the Odyssey he has long been housed and fed. Oddest of all, the vase-painter takes the trouble to inscribe the old nurse, and names her wrong, "Antiphata" for Eurykleia. In the picture the artist wants to get in as much closely packed story as he can —the return of Odysseus as a beggar, and the fidelity of Eumaios, as well as the scene proper of the recognition.

We take next an instance in which the possible literary source is not available—*i.e.*, the Judgment of Paris, as seen in Plate XX. The story was told in the Kypria—a late poem in honour of Aphrodite, which served as a supplement, or, rather, as a prologue, to the Iliad. Of it we have only fragments and excerpts, but enough to show that the "Judgment" was part of the plot. If, without seeing any fresh vases, we were to make a guess as to how the "Judgment" was likely to be depicted, it would probably be something after this sort:—

Paris seated among his flocks. The three goddesses ranged around him—perhaps Aphrodite to the fore, to indicate her victory. A golden apple somewhere, possibly brought by Hermes impartially, or already in the hands of Paris. Eris, "the Abominable, who uninvited came," in the background watching the strife; and Oenone crouching concealed in the background. Now, looking at Hieron's picture, we see at a glance that some of these to us essential elements are missing. There is no

Oenone, no apple, no Eris. Oenone and the apple are Alexandrian additions—the apple as the conventional love-apple, Oenone to heighten the pathos of what has become a love-story. Eris and the wedding feast of Peleus came in when the "Judgment" was linked to the Trojan war, with which it had primarily nothing to do. All this is matter of literary and mythological interest; and only concerns us incidentally, as helping to get back to the original art type. What had Hieron to go upon? A glance at Plate XX. will show our earliest known art form—a form that occurs on upwards of a hundred black-figured vases. There is, in fact, no commoner type. Hermes, holding his herald's staff, advances in front of the three goddesses. Only one of them is characterised at all, and that the middle one (as Athene). In the Judgment of Paris, *Paris is absent.* Now the early vase-painter was a story-teller before all things; if he had wanted a fourth figure, he could easily have drawn him. As he does not, one thing is clear—he is *taking over a type made for another story.* That type is the very common one of Hermes leading the three Charites, or Graces. In this type, just to avoid monotony, the middle one of the three Graces is often distinguished by pose and dress; so here, in a fashion otherwise quite irrational, the middle one is characterised. That she is characterised as Athene is merely due to the local pride of the vase-painter. In hunting out the primitive art type, we come on the primitive meaning of the Judgment myth, which helps to account for the initial absence of Paris. The Charites were gift-givers; the three goddesses *gift-givers at strife.* Their contest was not a καλλιστεῖον, a beauty contest, but a contest of σημεῖα, typical gifts, or tokens, just such a contest as took place between Poseidon and Athene. Later this rivalry in gift-giving became a καλλιστεῖον, a beauty contest, under the influence probably of the contests about beauty among mortal Lesbian women.

It was no doubt owing to the influence of epic poetry that the figure of Paris was added, that the Judgment became the Judgment of Paris; but, even here, art borrowed an old type, the procession of worshippers approaching the seated god was ready to hand. Everywhere an economy of artistic motives that makes one type serve two or more stories.

This economy might be traced in countless instances: the wrestling scheme of Peleus and Thetis (Plate XXIII.) is used for Herakles and Nereus; the ambush scheme of Troilos and Achilles comes in for Peleus lurking to catch Thetis; the type of the sleeping figure surprised serves (as in Plate XXXVI.) for a Mænad surprised by a Satyr, as well as for Ariadne deserted by Theseus (Plate XXXV.); and, more surprising still, for the giant Alkyoneus surprised and slain by Herakles. Once a type well established, it is surprising how it is kept up, with a reverence for the most trivial detail—*e.g.*, in the Herakles and Triton vase of Plate V., we note that Herakles is *astride* of the Triton, and that Herakles wears a quiver, the lid of which falls back open, and shows the arrows. These two details appear in precisely the same way on a black-figured hydria in Berlin. But, for all that, there is no trace or thought of copying. The artists, having a perfectly different space to fill, compose their figures quite differently. They show their originality, not in innovating about petty details, but in boldly coiling and twisting the Triton's tail into new patterns. The charge of plagiarism is unheard. Rarely indeed did an artist of the fine period start clear with his myth or his genre scene, for richer for poorer he was bound to the typography behind him. The greatest artists are not above clinging to black-figured traditions; this has been already seen in the case of Euphronios and Hieron (pp. 17 and 32). Spite of a life, a vigour, an originality that is almost effervescent, they are always and everywhere, in genre as in mythology, "so careful of the type."

J. E. H.

FRONTISPIECE.

APHRODITE ON THE SWAN.

Design from a Cylix in the British Museum. Cat. D. 62.

Plate from a photograph.

Subject: Aphrodite, holding a flower-spray, rides on a swan through the air.

Inscriptions: Αφοδιτες (Aphrodite); Γλαυκου καλος (Glaukon is beautiful).

The design is polychrome on a white ground.

See INTRODUCTORY HISTORICAL NOTE, page 20.

PLATE I.

DIONYSOS AT SEA. By EXEKIAS.

Design from the interior of a Cylix in the Pinakothek, Munich. Cat. 339. D. 11·5.

Plate from E. Gerhard. Auserlesene Vasenbilder, Plate 49.

Subject: Interior.—The god Dionysos, crowned with ivy, lies in a galley in full sail. He holds a drinking-horn. From the mast spring up two great vine-branches laden with grapes. The sea is indicated by seven dolphins thrown on the field.

Exterior.—Each side is decorated with two great eyes and a nose between them. To either side of each handle are groups of three warriors contending over a fallen man.

Inscription: Round the foot, Εχεκιας εποεσε (Exekias made).

See INTRODUCTORY HISTORICAL NOTE, page 13.

EXSEKIΔ
SEΓOESE

PLATE II.

MEDEA BOILING THE RAM.

Design from an amphora in the British Museum. Cat. B. 221.

Plate from E. Gerhard. Auserlesene Vasenbilder. Plate 157.

Subject: To the left, Medea, wearing a high headdress, uplifts her hand in token of amazement. She watches the ram who springs up with renewed youth from a large cauldron, supported over the fire by a tripod. Near her is seated old Pelias whose turn will come next. To the right are his two daughters, the Peliades.

The flesh of the women figures is painted white, that of the man, black.

See INTRODUCTORY HISTORICAL NOTE, page 13.

THE GHOST OF PATROKLOS.

Design from an amphora in the British Museum. Cat. B. 240.

Plate from E. Gerhard. Auserlesene Vasenbilder. Plate 198.

Subject: The winged, armed *eidolon* of Patroklos hovers over the Greek fleet, which lies in a rocky bay. On the reverse is shown the fight over the fallen Patroklos.

One ship represents the fleet, a single rock the bay; the raven probably indicates a sanctuary of Apollo. The sea is indicated by a curved line and dolphins.

See INTRODUCTORY HISTORICAL NOTE, page 13.

PLATE III.

DIONYSOS, HEPHAISTOS, AND SATYRS.

Design from either side of an amphora in the British Museum. Cat. B. 264.

Plate from E. Gerhard. Auserlesene Vasenbilder. Plate 38.

Subject: On the one side, between two great eyes, stands Dionysos, ivy-crowned and holding a vine-branch and kantharos. In front his lion is seated watching him. To the right a satyr crouches, carrying a wine-skin and vine-branch.

On the other side Hephaistos carrying his own attribute the mallet, and the vine-branch of Dionysos, rides upon a mule, while to the right a satyr pipes to him.

Dionysos by the power of his vine brought back Hephaistos to the assembly of the gods in Olympus when Ares had failed to compel him.

See INTRODUCTORY HISTORICAL NOTE, page 13.

SATYRS GATHERING IN THE VINTAGE.

Design from an amphora, formerly in the Depoletti collection in Rome.

Plate from E. Gerhard. Auserlesene Vasenbilder. Plate 15.

Subject: Satyrs gathering in the vintage. Some are gathering grapes; one holds a basket for the others to fill; one treads the wine-press, another watches the juice as it pours into a large vat.

See INTRODUCTORY HISTORICAL NOTE, page 13.

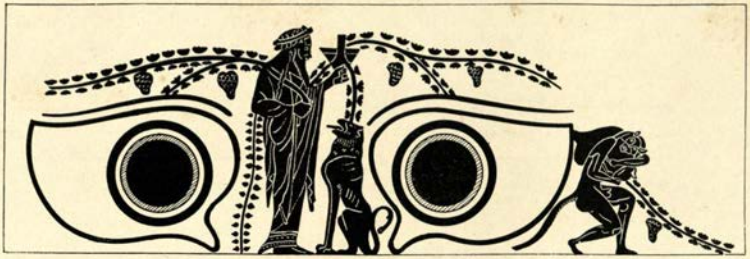


PLATE IV.

DIONYSOS RIDING ON A BULL.

Design from an amphora formerly in the Feoli collection at Rome.

Plate from E. Gerhard. Auserlesene Vasenbilder. Taf. 47.

Subject: Dionysos, crowned and holding in his left hand a vine-branch, is seated on a bull. With his right he pours wine from his kantharos.

See INTRODUCTORY HISTORICAL NOTE, page 14.

EUROPA AND THE BULL.

Design from a lekythos found at Cumæ, and formerly in the possession of the Count of Syracuse.

Plate from G. Fiorelli. Notizia dei Vasi Dipinti rinvenuti a Cuma, Naples, 1856. Plate ix. 2.

Subject: The divine bull, bearing Europa, swims across the sea, which is indicated both by waved lines and by dolphins. On either side rise the "two great continents." From each side of the figure of Europa branch out conventional tree-branches aden with white fruit.

See INTRODUCTORY HISTORICAL NOTE, page 14.

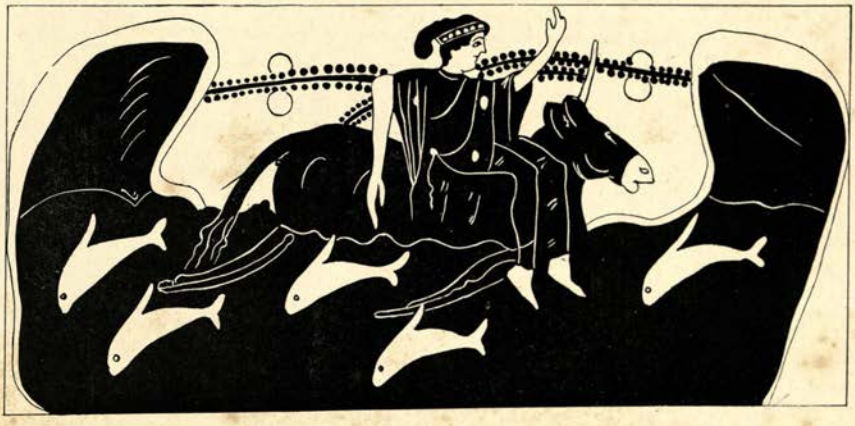


PLATE V.

HERAKLES WRESTLING WITH TRITON.

Designs from a Cylix in the Museo Municipale at Corneto. H. 0·17 m. D. 0·32.

Plate from Monimenti dell' Instituto Archeologico, Rome. Vols. XI. and XII. Plate 41.

Subject.—Interior: Herakles wrestling with Triton; the scene is surrounded by a chorus of youths.

Exterior: Chariots racing between goals. Decorative Sphinxes.

Inscriptions: χαιρε και πιει ευ ("Hail and drink well").

See INTRODUCTORY HISTORICAL NOTE, page 14.

χαιρεκαλοσεν

PLATE VI.

WAR GALLEYS. By NIKOSTHENES.

Design from the outside of a Cylix by Nikosthenes, in the Campana collection, Louvre.

Plate from Wiener Vorlegeblätter, 1890-91. Taf. VI. 2.

Subject: On either side two war galleys, probably racing; the prow of each ends in a boar's head, the stern has a swan's head; the design on the two sides is similar, but on the ships of the one side there is no man standing at the prow. On a spiral coming out from either handle stands a Siren, her face turned towards the ship.

Inscription: *Νικοσθενες εποιε* (Nikosthenes made).

See INTRODUCTORY HISTORICAL NOTE, page 15.

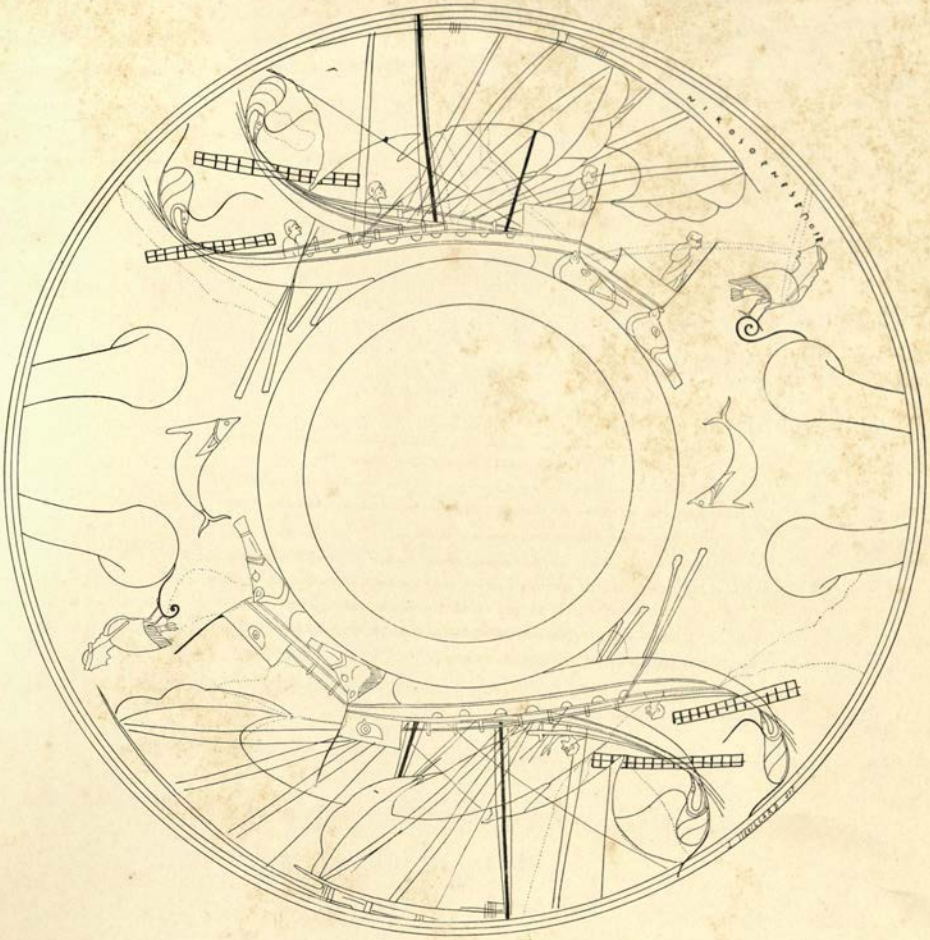


PLATE VII.

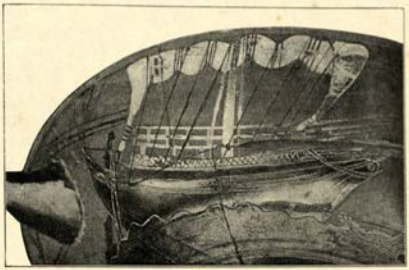
WAR-GALLEYS AND MERCHANT VESSELS.

Design from the exterior of a Cylix in the British Museum. Cat. B. 346.

Plate from photographs of the original.

Subject: On either side a war-galley and merchant vessel; the sea is indicated by a curved line.

See INTRODUCTORY HISTORICAL NOTE, page 15.



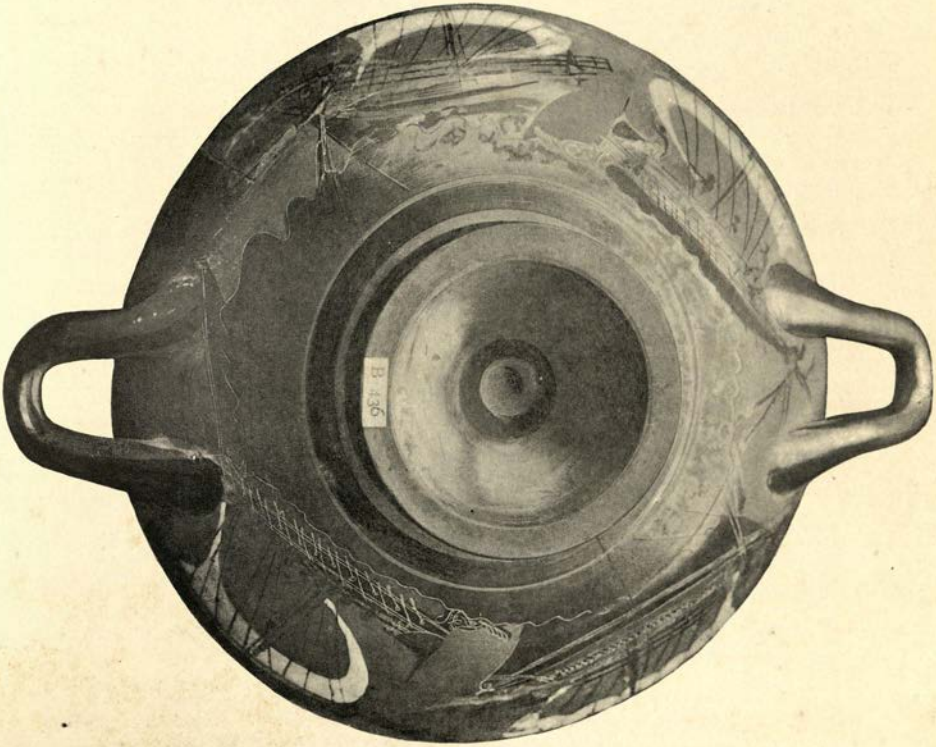

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PLATE VIII.

HORSEMAN AND HOUND. By PAMPHAIOS.

Design from the interior of a Cylix of early form in the Bourguignon collection at Naples. D. 20·5 cm.

Plate from Archäologische Zeitung, 1884. Taf. 16. 1.

Subject: A bearded man, wearing a chlamys and petasos and carrying two spears, rides a horse prancing in mid-air. Below him his dog.

On the exterior, at either side, two panthers facing each other. Palmette ornament near the handles.

Inscription: *Παυφαιος εποιεσεν* [*sic*] (Panphaios made).

The design is in black glaze and reddish brown (indicated in the plate by shading) on white slip.

See INTRODUCTORY HISTORICAL NOTE, page 16.

BOY ON A COCK-HORSE.

Design from the fragment of an amphora in the Museo Greco-Etrusco, Florence.

Plate from Annali dell' Instituto Archeologico, 1874. Tav. d' Agg. F.

Subject: Boy riding a cock-horse (hippalektryon).

The mane and tail feathers are painted purple; stripes of the boy's cloak are green.

See INTRODUCTORY HISTORICAL NOTE, page 16.

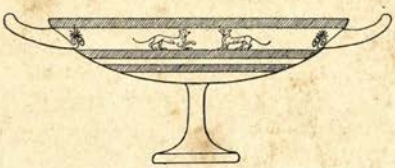

PLATE IX.

SATYR AND AMPHORA. By EPIKTETOS.

Design from a Cylix in the Archæological Museum at Baltimore. D. 0·328, H. 0·135.

Plate from Jahrbuch des Instituts, 1891. Taf. 5. 1.

Subject: A bearded Satyr, lying back against a cushion on a couch, is about to drink straight from a huge amphora.

Inscriptions: *Επικτ(ε)τος εγραφσ(ε)ν* (Epiktetos painted).

See INTRODUCTORY HISTORICAL NOTE, page 16.

SATYR AND WINE-SKIN.

Design from the interior of a Cylix in the Corneto Museo Municipale (Cat. 1,601). H. 110 mm., D. 330.

Plate from Römische Mittheilungen des Archeologischen Instituts, 1890, page 340, Fig. 9.

Subject: A Satyr, ivy-crowned, holds a huge wine-skin. Beneath, drinking cup.

Inscriptions: On the wine-skin, *εποιεσ* . . (made); round the design, *εποισενοχ* (? not made).

See INTRODUCTORY HISTORICAL NOTE, page 16.

PLATE X.

DEEDS OF THESEUS. By CHACHRYLION.

Designs from a Cylix in the Museo Greco-Etrusco, Florence. D. 29, H. 10 cm.

Plate from Museo Italiano di Antichita, Vol. III., part 1, plate 2.

Subject: Exterior.—A.—DEEDS OF THESEUS.—1. He fastens Sinis to his pine-tree. 2. He wrestles with the Minotaur. 3. He forces Procrustes to lie on his own bed.

B.—DEEDS OF THESEUS.—1. He hurls the robber Skiron into the sea. 2. He wrestles with Kerkyon. 3. He captures the Marathonian Bull.

Interior.—Eros holding a spray flies over the sea, indicated by curved line.

Inscriptions: Exterior.—A.—*Χαχρυλιον . . οεσεν εποεσεν* (Chachrylion made, made); B.—*Χαχρυλιον εποεσεν (αθε)ναιος καλος* (Chachrylion made, the Athenian (and made it) well.

Interior.—*ὁ παις καλος* (the boy is beautiful).

See INTRODUCTORY HISTORICAL NOTE, page 16.

PLATE XI

HERAKLES AND GERYONES. By Euphronios.

Design from a Cylix in the Pinakothek at Munich. Cat. 337.

Plate from Wiener Vorlegeblätter. Serie V. Taf. 3.

Subject: Exterior.—A.—Herakles and Geryones.—Herakles, with his bow and arrows in his hands, attacks Geryones with his club. Geryones has three bodies, one of which being wounded in the eye is falling to the ground; he is fully armed, and carries a shield with the device of a boar and a sepia. Between the combatants lies the body of the dog Orthros, wounded with arrows. He has two heads and his tail is snake-shaped. Behind Geryones is a woman lamenting. Behind Herakles, Ioleos, his friend, stands before the dying herdsman Eurytion. Athene, looking backwards, hastens to the help of Herakles.

Exterior.—B.—Continuation of the same scene. Four youths, fully armed, bearing shields with different devices, are driving away the herd of Geryones, *i.e.*, five cows and a bull. An olive and a palm-tree mark that the scene is a country woodland.

Interior.—A young horseman wearing a gay cloak, petasus, and high boots.

Inscriptions: A.—*Ηρακλες* (Herakles); (*Γερ*)*ονες* (Geryones); *Λεαγρος καλος* (Leagros is beautiful); *Ευρυτιων* (Eurytion); *Ιολεος* (Ioleos); *Αθε . . .* (Athene). B.—*Ὁ παις* (*καλ*)*ος Λεαγρος* (The boy is beautiful Leagros). On the foot.—*Χαχρυλιον επαιεσεν* (Chachrylion made); *Ευφρονιος εγραψσεν* (Euphronios painted).

See Introductory Historical Note, page 17.

ΦΑΦΛΙΟΝΕΜΟΙΕΠΟΙΕΣΕΝ
ΕΥΦΡΟΝΙΟΣΕΓΡΑΦΣΕΝ

PLATE XII.

HERAKLES AND EURYSTHEUS. By EUPHRONIOS.

Design from a Cylix in the British Museum. Cat. No. 822.

Plate from Wiener Vorlegeblätter. Serie V. Taf. 7.

Subject: Exterior.—A.—Herakles brings home the Erymanthian boar upon his shoulders. Eurystheus in terror hides himself in a huge pithos, on the lip of which his name is inscribed. Behind him an old man and woman, probably his father and mother, hurry up lamenting. Behind Herakles his arms are suspended.

Exterior.—B.—A quadriga, on which stands a young charioteer, is stopped by Hermes; from it an armed warrior has just descended.

Interior.—A maiden who has laid aside her lyre, stands in front of an old man seated. Above is hung a basket.

Inscriptions: A.—*Ευρυσθευς* (Eurystheus); *καλε* (beautiful). B.—*καλος* (beautiful). Interior—*Παναιτιος καλος* (Panaitios is beautiful). On one of the handles, incised—*Ευφρονιος εποιεσεν* (Euphronios made).

See INTRODUCTORY HISTORICAL NOTE, page 19.

ΕΥΡΥΣΘΕΥΣ
ΕΥΦΡΟΝΙΟΣ
ΕΠΟΙΕΣΕΝ

PLATE XIII.

AEDON SLAYING ITYS.

Design from the interior of a Cylix in the Pinakothek at Munich.

Plate from Journal of Hellenic Studies, 1887, page 440.

Subject: Aedon is plunging her sword into the body of Itys as he lies on his bed. Above is suspended a sword sheath and a lyre.

Inscriptions: Ιτυς (Itys); *Α.εδονα[ι]*. (Aiedonai[a]); *Π(α)ν(α)(ιτ)ιος* (Panaitios).

The vase is badly damaged, restored portions are given in dotted lines.

See INTRODUCTORY HISTORICAL NOTE, page 19.

INTERIOR OF CYLIX. BY EUPHRONIOS.

For description, see Plate XII.

KALOS

PLATE XIV.

THESEUS AND AMPHITRITE. By EUPHRONIOS.

Design from the interior of a Cylix by Euphronios, in the Campana collection of the Louvre. O. 285. D. 0·4 m.

Plate from Monuments Grecs publiés par l'Association des Etudes Grecques, 1872, Plate 1.

Subject: The boy Theseus supported by a Triton descends into the depths of the sea and is greeted by his step-mother, Amphitrite. Athene holding spear and owl watches over the hero. The sea is indicated by dolphins, and the cloak of the sea-goddess is gathered conch-shaped above her head.

Inscriptions: *Θεσευς* (Theseus); *Τριτο* (Triton); *Αμφ . . . . τε* (Amphitrite); *Αθεναια* (Athenaia); *Ευφρο(νιος)* *(ε)ποιεσεν* (Euphronios made).

See INTRODUCTORY HISTORICAL NOTE, page 19.

PLATE XV.

EUROPA AND THE BULL.

Design from the interior of a Cylix in the Pinakothek at Munich. Cat. No. 208. D. 10·6 cm.

Plate from J. Overbeck. Atlas der Kunst Mythologie. I. Taf. VI. No. 19.

Subject: Europa seated sideways on the bull, who is swimming through the sea. She holds in her right hand a flower-spray, and with her left clings to the bull's horn.

Inscription: Over the bull's head, *Ζευς* (Zeus).

The design is polychrome on a white ground. The bull himself is black, his eye is yellow, and his horn gilt in relief. Europa's chiton is reddish, with gold ornaments. All the decorative details, *e.g.*, necklace, armlets, &c., are in relief and are gilt.

See INTRODUCTORY HISTORICAL NOTE, page 20.

MÆNAD.

Design from the interior of a Cylix in the Pinakothek at Munich. Cat. No. 332. D. 10·6.

Plate from Baumeister's Denkmäler des Klassischen Altertums. Abb. 928.

Subject: A Mænad rushes in ecstasy to the dance. In her hair a snake is twined, and over her shoulders is knotted a panther skin. She holds in her right hand a huge thyrsos, in her left a panther.

The painting is executed in parts in dull reddish brown and is on a white ground.

See INTRODUCTORY HISTORICAL NOTE, page 20.

PLATE XVI.

BOY AND HARE.

Design from the interior of a Cylix (formerly Branteghem collection) in the British Museum.

Plate from W. Klein. Die griechischen Vasen mit Lieblingsinschriften, page 40.

Subject: Boy running to catch hare.

Inscription: *Leαγ(ρος)* *καλος* (Leagros is beautiful); *ὁ παις καλος* (the boy is beautiful).

See INTRODUCTORY HISTORICAL NOTE, page 19.

BOY ON HORSE. By ONESIMOS.

Design from the interior of a Cylix in the Louvre. H. 0·122. D. 0·35.

Plate from Monuments Grecs. Vol. II. No. 14—16, Page 7, Fig. 1.

Subject: Young horseman wearing chlamys and wide petasos; he carries two spears.

Inscriptions: *Ευφρόνιος επαιεσεν* (Euphronios made); *Καλος Εροθεμις* (Erothemis is beautiful), in red letters. *Δ[υ]κοσο* (*sic*) (Lykos) in black letters in the exergue. On the exterior of the Cylix (not given here) the painter's signature appears.... *ιμος εγραφσ*. (Ones)imos painted.

See INTRODUCTORY HISTORICAL NOTE, page 20.

PLATE XVII.

THE DEATH OF TROILOS. By EUPHRONIOS (?).

Design from exterior and interior of a Cylix by Euphronios, in the Museo Municipale of Perugia. Vitrina A. No. 1170.

Plate from E. Gerhard. Auserlesene Vasenbilder, Plates 224, 225, 226.

Subject: Exterior.—A.—Achilles drags the boy Troilos by the hair to the altar of Apollo, near which are a tripod and a palm-tree. To the left the two horses of Troilos, one of which he was riding, escape. Behind them a palm-tree. The two palms indicate that the scene took place in a sacred grove.

B.—Two bearded men and two youths, possibly the brothers of Troilos, arm themselves.

Interior.—Achilles has dragged Troilos to the altar and is about to deal him his death-blow. Achilles is armed as in the previous picture, but his shield bears a horse in place of a Gorgoneion for device.

Inscriptions: A.—*Τροιλος* (Troilos); *(L)υκος* (Lykos). B.—*Ευφρονιος εποιεσεν* (Euphronios made). Interior.—*Αχιλευς* (Achilles); *Τροιλος* (Troilos).

See INTRODUCTORY HISTORICAL NOTE, page 21.

PLATE XVIII.

DEATH OF MEMNON. By DURIS.

Design from the interior of a Cylix in the Campana collection of the Louvre.

Plate from Fröhner, Choix des Vases, Plate 4.

Subject: The winged Eos lifts from the ground the dead body of her son Memnon.

Inscriptions: *Heος* (Eos); *Μεμνον* (Memnon); *Δορις εγραφσεν* (Doris painted); *Καλιαδες εποιεσεν* (Kaliades made); *Ενεμεκνεριυε* (unexplained); *Ηερμογενες καλος* (Hermogenes is beautiful).

See INTRODUCTORY HISTORICAL NOTE, page 22.

HERMOGENES KALOS

PLATE XIX.

ARTEMIS, WITH BOW, ARROWS, AND TORCH.

Design from the interior of a vase formerly in the Branteghem collection. Cat. No. 69.

Plate from Fröhner. Collection Branteghem. Plate 20.

Design: The goddess Artemis with a torch in her left hand, and bow and arrows in the right, strides swiftly forward. On her shoulder is her quiver.

Inscription: Ιππoδαμας καλος (Hippodamas is beautiful).

See INTRODUCTORY HISTORICAL NOTE, page 22.

PLATE XX.

THE JUDGMENT OF PARIS. By HIERON.

Design from the exterior of a Cylix in the Berlin Museum. Cat. 2291. H. 0·13. D. 0·37.

Plate from Wiener Vorlegeblätter. Seric A. Taf. 5.

Subject: Paris seated on a rock, with his flock of goats about him, is playing on the lyre. He pauses at the approach of Hermes, who leads into his presence Athene, Hera, and Aphrodite. Hermes wears petasos and high winged boots. Athene, helmet and ægis, and she carries a spear. Hera holds her sceptre. Aphrodite carries her dove, and about her flutter four love-gods. Hermes and each of the three goddesses carry a flower-spray.

Beneath one handle a palmette ornament.

Inscriptions: On the handle.—*Ιερων εποιεσεν* (Hieron made). On the design.—*Αλεχσανδρος* (Alex . ndros, *i.e.* Paris); *Αθεναια* (Athene); *Ηερα* (Hera); *Αφροτιδη* (Aphrotide).

BLACK-FIGURED TYPE OF SAME.

See INTRODUCTORY HISTORICAL NOTE, page 22.

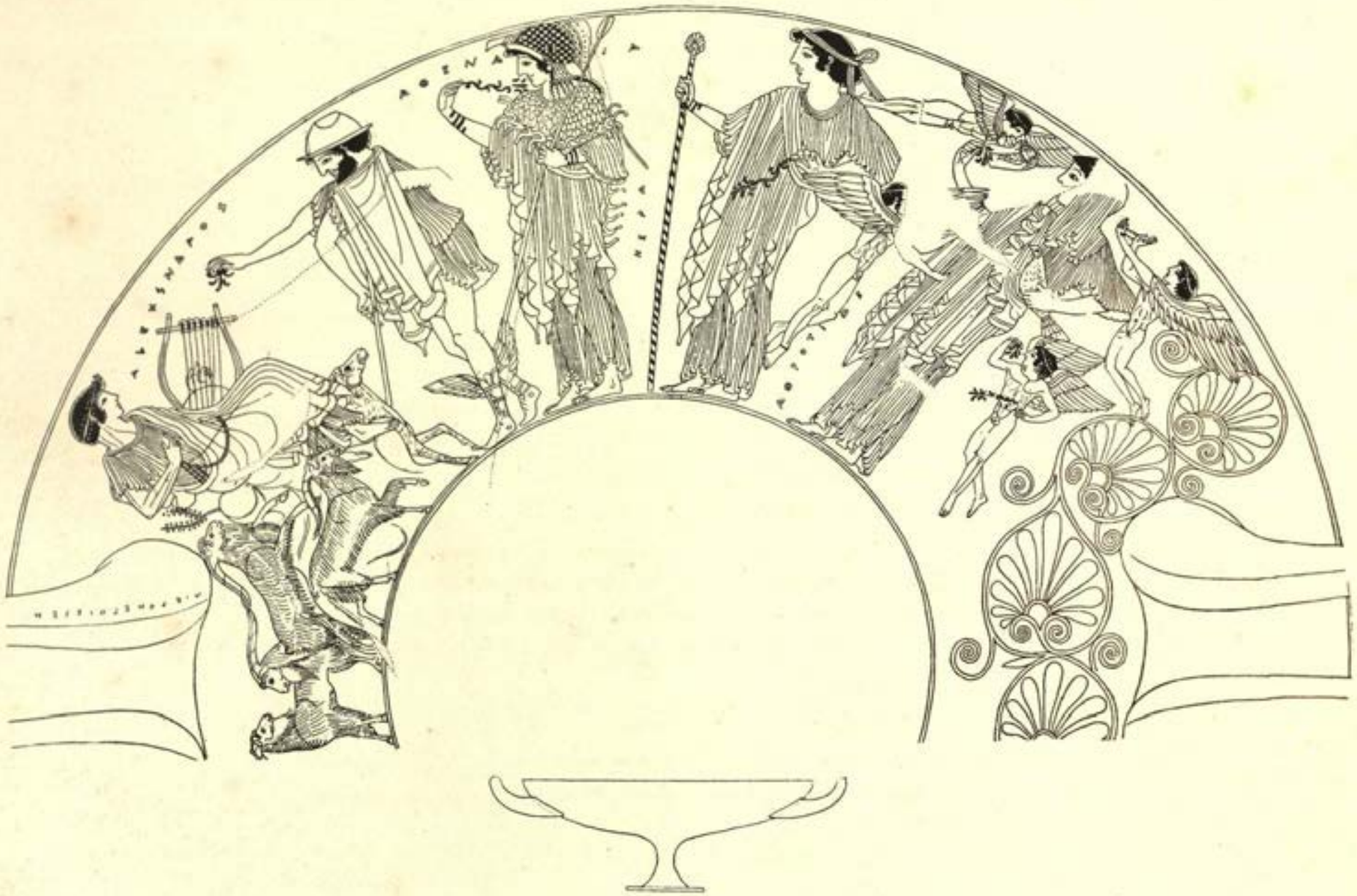

PLATE XXI.

DANCE OF MÆNADS TO DIONYSOS. By HIERON.

Designs from the exterior and interior of a Cylix by Hieron, in the Berlin Museum. Cat. 2,290. H. 0·13. D. 0·33.

Plate from Wiener Vorlegeblätter. Serie A. Taf. 4.

Design: Ten Mænads dance in a ring round the ancient *Xoanon* of Dionysos. Some of the Mænads hold thyrsi, one plays the crotala, another holds a krater decorated with ivy wreath and black-figured satyr, another holds a fawn. The image of Dionysos is a draped post; the head is ivy-crowned, on the breast is a necklace of strung dried figs, from the shoulders branch out great ivy and vine branches, and honeycombs threaded on by ivy sprays. In front of the god is his altar, blood-flecked; its akroterion is decorated with a figure of himself seated. Below one handle a large krater, ivy-wreathed.

Inscription: On the handle, *Hιερον ἐποιεσεν* (Hieron made).

See INTRODUCTORY HISTORICAL NOTE, page 22.

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PLATE XXII.

PROKNE, PHILOMELA, AND ITYS.

Design from the interior of a Cylix in the Louvre.

Plate from Annali dell' Instituto Archeologico, 1863. Tav. d' agg. C.

Subject: Prokne holds her son Itys by the arms and seems to fly in terror from Philomela. Philomela is dumb and gesticulates with her hands. She wears a sword by her side to indicate the approaching murder of the boy.

See INTRODUCTORY HISTORICAL NOTE, page 22.

THESEUS AND AITHRA. By HIERON.

Design from interior of a Cylix by Hieron in the Hermitage Museum, St. Petersburg. Cat. 830.

Plate from Monimenti dell' Instituto Archeologico. Vol. VI. Tav. 22.

Subject: Aithra clasps her son Theseus by the chin in token of recognition. He draws his sword, not knowing his mother. He wears petasos and sandals, and near him are two spears.

Inscriptions: *Αιθρα* (Aithra); *Θεσευς* (Theseus).

The artist's signature is on the handle, and is not shown here; it is incised.

See INTRODUCTORY HISTORICAL NOTE, page 23.

ΘΕΣΕΥΣ
ΑΙΟΡΑ

PLATE XXIII.

PELEUS AND THETIS. By PEITHINOS.

Design from the interior of a Cylix in Berlin Museum (Cat. 2279). D. 0·34 m.

Plate from E. Gerhard. Trinkschalen. Taf. 9.

Subject: The hero Peleus wrestles with the sea-nymph Thetis. To escape his wooing she transforms herself into a lion and three snakes.

Inscriptions: *Πειθινος εγραφσεν* (Peithinos painted); *Αθενοδοτος καλος* (Athenodotos is beautiful); *Πελευς* (Peleus); *Θεθις* (Thetis).

See INTRODUCTORY HISTORICAL NOTE, page 23.

ΕΝΑΘΕΝΟΔΟΤΟΣΙΑΛΟΣ
ΕΠΟΙΕΣΑΝΑΘΗ

PLATE XXIV.

DEEDS OF THESEUS AND HERAKLES.

Design from a Cylix in the Trikoupis collection, Athens.

Plate from Journal of Hellenic Studies. Vol. X. Plate 1.

Subject: Exterior.—A.—Herakles wrestles with the giant Antaios.

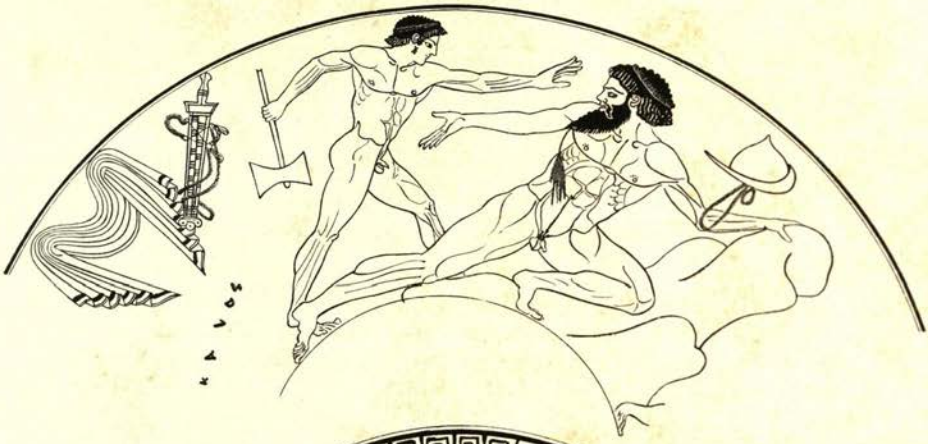
Exterior.—B.—Theseus with his double axe attacks the giant Procrustes.

Interior.—A youth wearing a crown and cloak approaches an altar. In his hands an oinochoe and a cylix.

Inscriptions: A.—*Καλος Αθενοδοτος* (Athenodotos is beautiful). Interior.—*Αθενοδοτος καλος* (Athenodotos is beautiful). On the rim of the cylix held by the youth, *οΔORI.*

See INTRODUCTORY HISTORICAL NOTE, page 23.

ΚΑΛΟΣ
ΑΟΕΝΟΔΟΚΟΣ



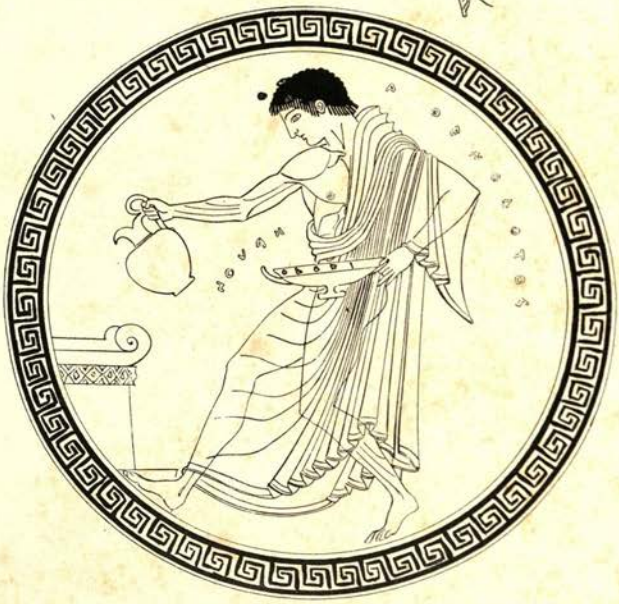


PLATE XXV.

REVEL. By BRYGOS.

Designs from a Cylix in the Würzburg Museum. Cat. 346.

Plate from Wiener Vorlegeblätter. Serie VIII. Taf. v.

Subject: Exterior.—A. Beginning at the left.—A youth is dancing to the right and playing on a lyre, to which he has fastened a large basket. Two bearded men are dancing to his music and to the flute-playing of a youth who faces left. Behind him a bearded man is singing and dancing, and a youth.

Exterior.—B. Beginning from the left.—A dancing youth looks back at his companions in A. He is followed by a bearded man who has seized on a maiden, and tries to snatch the cylix from her hand. A youth also carrying a cylix looks back at the scene. A bearded man, holding a staff, hurries to right to catch a flute-playing maiden, already caught by another reveller.

Interior.—A maiden supports a youth by the head.

Inscription: On the handle in A.—*Βρυγος εποιεσεν* (Brygos made).

See INTRODUCTORY HISTORICAL NOTE, page 24.

PLATE XXVI.

ARTEMIS AND APOLLO. By BRYGOS.

Design from interior of a Cylix in the Louvre.

Plate from Wiener Vorlegeblätter. Series VIII. Taf. 3.

Subject: Apollo talking to Artemis, who carries bow and quiver, near him his fawn.

Inscription on the handle (not shown here), *Βρυγος ε.* (Brygos made).

See INTRODUCTORY HISTORICAL NOTE, page 24.

INTERIOR OF CYLIX. By BRYGOS.

For description, see Plate XXV.

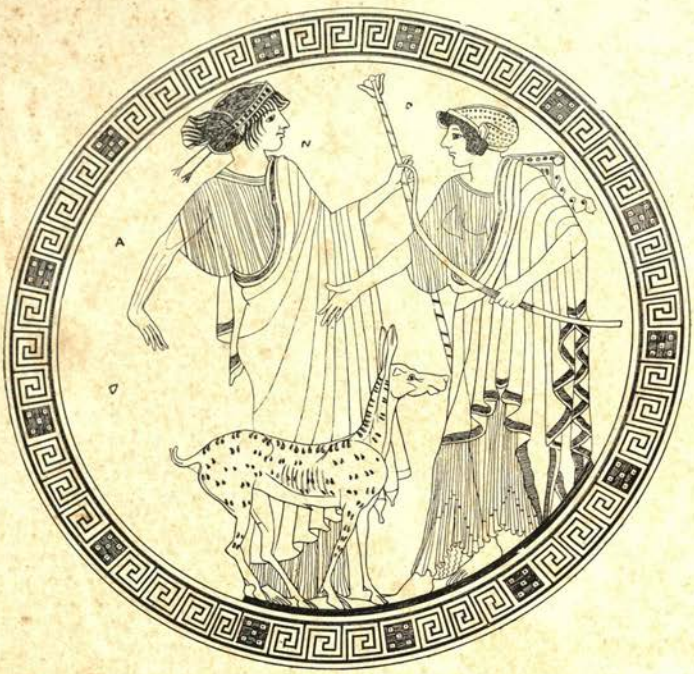


PLATE XXVII.

IRIS AND HERA ATTACKED BY SATYRS. By BRYGOS.

Design from a Cylix in the British Museum. Cat. E. 77.

Plate from Wiener Vorlegeblätter. Serie VIII. Taf. vi.

Subject: Exterior.—A.—The messenger-goddess, Iris, carrying her herald's staff (kerykeion) and a roll, is seized by two satyrs. The scene takes place in a precinct of Dionysos, as is seen by the ivy-crowned altar on which one of the satyrs leaps. Behind the altar stands the god Dionysos himself; he bears a faun's skin knotted over his cloak and holds a sceptre in one hand, in the other his characteristic two-handled wine-cup, the kantharos. Behind him, an attendant satyr springs forward to help his fellows.

Exterior.—B.—Similar scene. Four satyrs about to assail the goddess Hera. She is protected by Herakles and by Hermes. Herakles wears a close-fitting Oriental dress, over it his lion's skin. He carries his bow and arrows and his club, a large quiver is slung over his shoulder. Hermes wears the petasos and high curved boots, and carries the kerykeion.

Interior.—A seated warrior holds his wine-cup (phiale), and a maiden fills it with a ladle. She holds his shield; the scene denotes either welcome home or departure.

Inscriptions: Exterior A.—Names of Satyrs, *Εχον* (Echon); *Νεφσις* (Nephsis); *Ιρις* (Iris); *Διονυσος* (Dionysos); *Δρομις* (Dromis). Exterior B.—*Στυον*, *Νυαρις*, *Σαβακχος*, *Τερπον* (Stuon, Nyaris, Sabacchos, and Terpon); *Ηερα* (Hera); *Ηερμες* (Hermes); *Ηρακλες* (Herakles). Interior.—*Χρυσιππος* (Chrysippos); *Ξευχσο* (Xeuchso). Round the foot, *Βρυγος εποιεσεν* (Brygos made).

See INTRODUCTORY HISTORICAL NOTE, page 24.

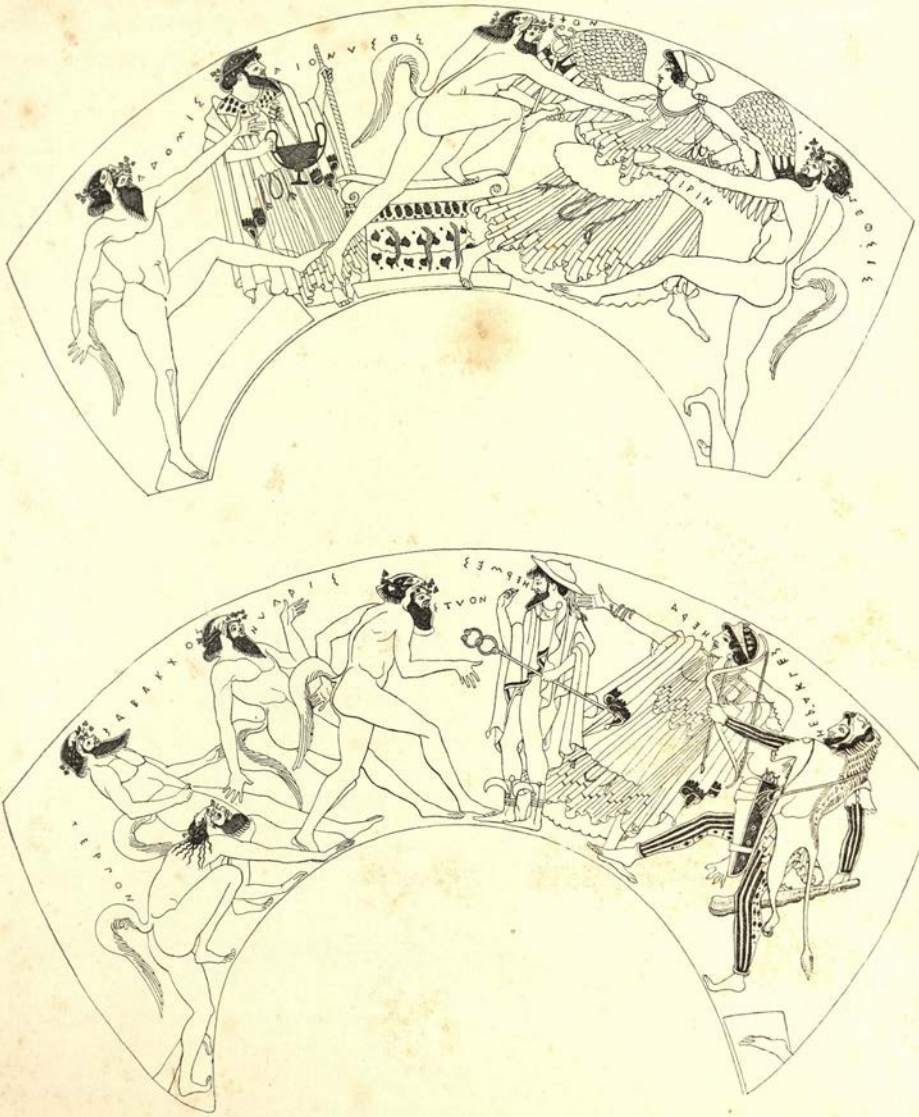
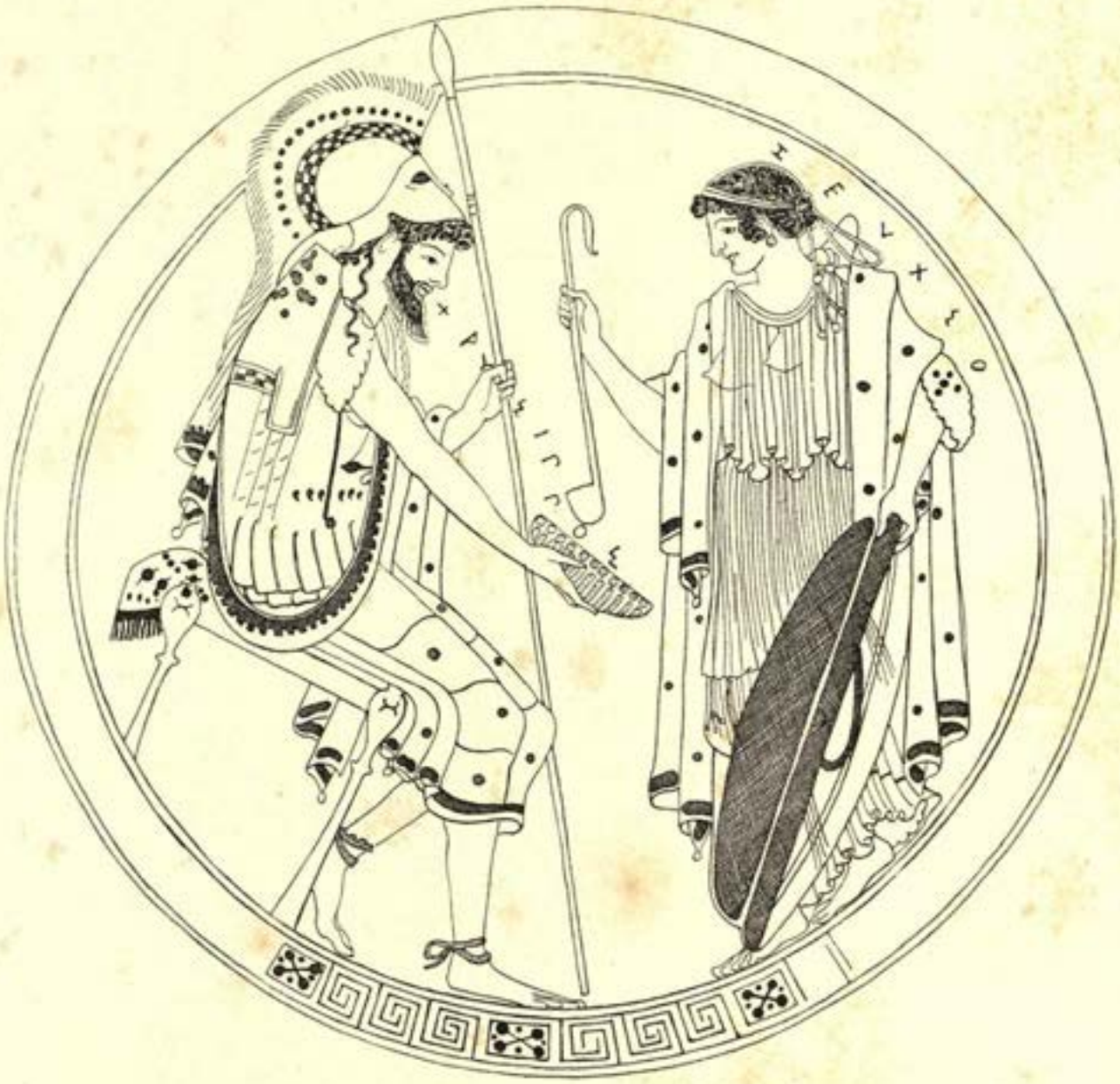


PLATE XXVIII.

INTERIOR OF CYLIX. By BRYGOS.

For description, see Plate XXVII.



B R V A O ξ E Γ O I E ξ E N

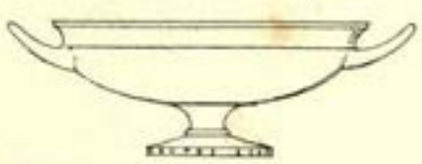


PLATE XXIX.

ODYSSEUS ESCAPING FROM THE CAVE OF POLYPHEMUS.

Design from a Cylix formerly in the collection of Augusto Castellani, Rome.

Plate from original drawings.

Subject: Exterior.—A.—Odysseus, bound to a ram which he clasps round the neck, escapes from the cave. He draws his sword. To the right is seen Polyphemus lying in his cave; the upper part of the figure is gone. The ram of Odysseus is spotted, to show its superior fleece. Two comrades follow bound beneath two plain rams. Behind, a spreading conventionalized tree.

Exterior.—B.—Quadriga, into which mounts a bearded charioteer, probably Dionysos. To either side an attendant Satyr.

Inscriptions: A.—καλος (beautiful). B.—ὁ παις καλος (the boy is beautiful).

See INTRODUCTORY HISTORICAL NOTE, page 24.

ODYSSEUS ESCAPING FROM THE CAVE OF POLYPHEMUS.

Design from a Lekythos formerly in the Trabbia collection at Palermo.

Plate from Monimenti dell' Instituto Archeologico. Vol. I. Plate vii. 4.

Subject: Odysseus (or one of his companions) clings with his arms beneath the body of the ram. The cave from which he escapes is indicated by a concave-shaped rock. A conventional tree, with fruit, occupies the background. Odysseus wears a scabbard, and is bound by withies to the ram.

See INTRODUCTORY HISTORICAL NOTE, page 24.

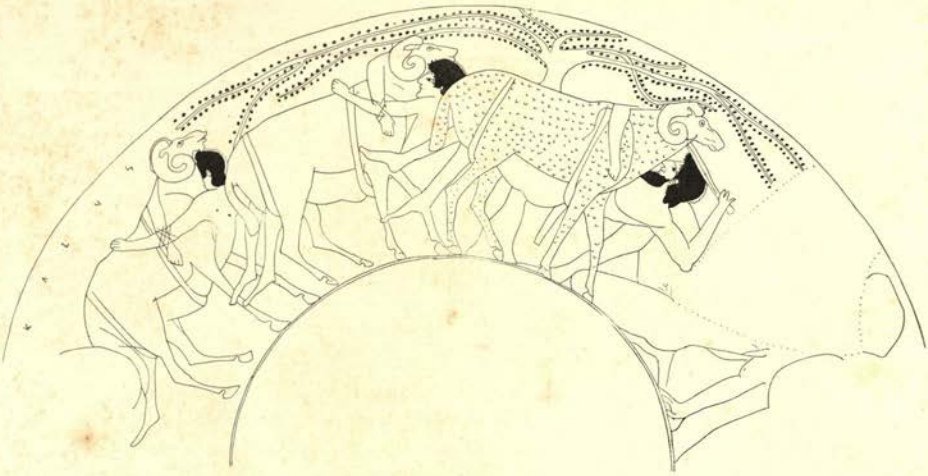


PLATE XXX.

ULYSSES AND THE SIRENS.

Design from a stamnos in the British Museum. Cat. E. 156.

Plate from Monimenti dell' Instituto Archeologico. Vol. I. Plate viii.

Subject: A.—Ulysses passing the Sirens. Ulysses is bound to the mast of his ship, which is rowed by four of his companions and steered by a fifth. To either side on a rock is perched a Siren, and a third falls headlong above the ship.

B.—Three winged love-gods hover over the sea, which is indicated by a curved line. The one holds a ribbon, the other a flower-spray, the third a hare, a customary love-gift among the Greeks.

Inscriptions: A.—*Ημερ-οπα* (Sweet-voice); *Ολυσευς* (Odysseus). B.—*καλος, καλος, ἱμερος* (beautiful, beautiful, love-longing).

See INTRODUCTORY HISTORICAL NOTE, page 24.

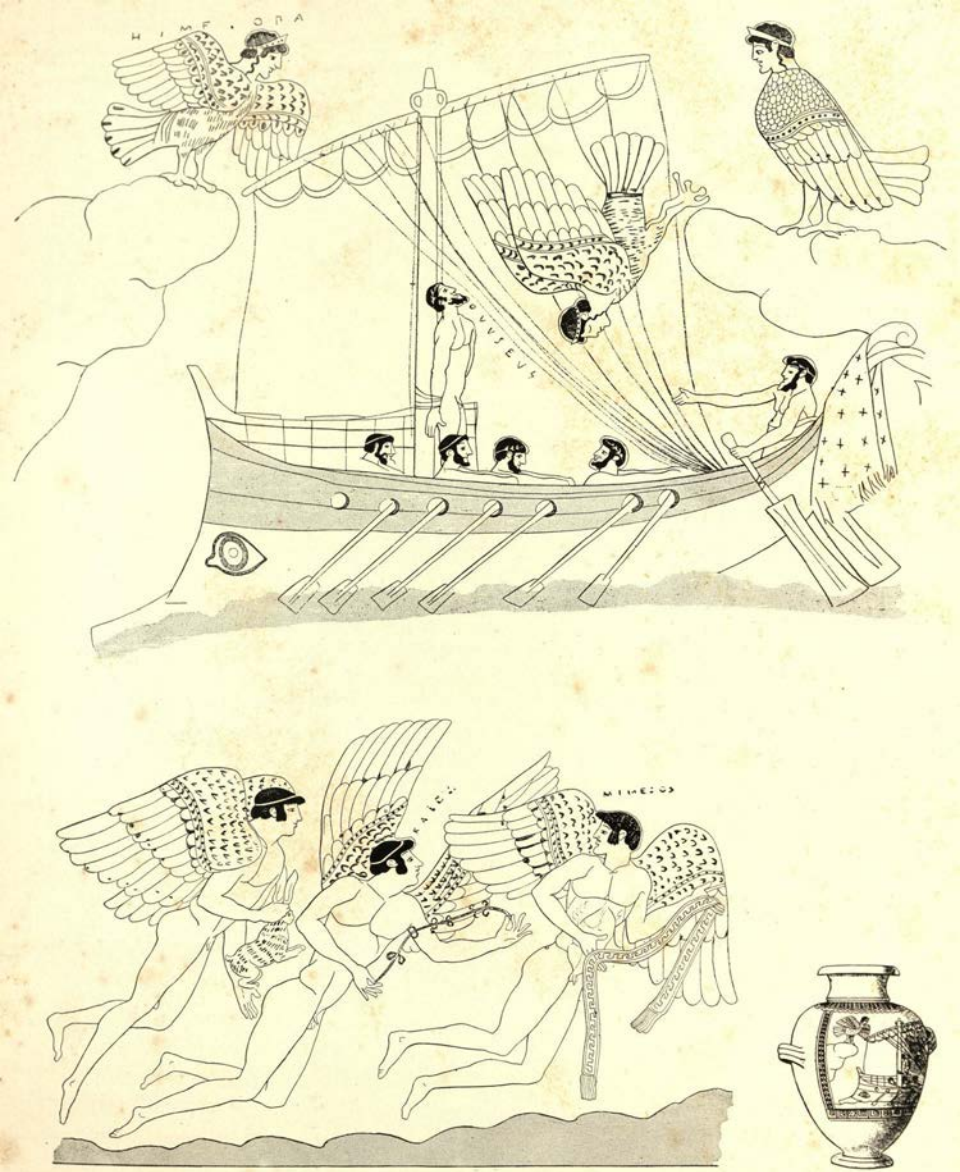

ΗΙΜΕΡΑ
ΟΔΥΣΣΕΥΣ
ΚΑΙΡΟΣ
ΜΙΜΕΣΙΣ

PLATE XXXI.

SATYR AND MÆNAD.

Design from interior of a Cylix in the Louvre. Cat. 997. D. 0·33.

Plate from P. Hartwig, Die Griechischen Meisterschalen. Plate VI.

Subject: A Satyr attacks a reluctant Mænad. She defends herself with her thyrsos.

Inscriptions: *Τερπον* (Terpon); *ἡ παις* (the girl).

See INTRODUCTORY HISTORICAL NOTE, page 24.

ΤΕΡΟΣΟΝ
ΗΕΤΑΙΡΑ

PLATE XXXII.

SILEN SWINGING MAIDEN.

Design from a skyphos in the Berlin Museum. Cat. No. 2,589. H. 0·20. D. 0·23.

Plate from E. Gerhard. Trinkschalen und Gefässe. Taf. 27.

Subject: Silen swinging a maiden.

Inscription: κ]αλη (beautiful); ειαδεια (eiadeia, possibly the maiden's name).

The Silen's curious spiked headdress is painted white.

See INTRODUCTORY HISTORICAL NOTE, page 25.

ΕΙΑ ΔΕΙΑ
ΑΗ

PLATE XXXIII.

HERMES AND THE MASKED DOG.

Design from the interior of a Cylix in the K. K. Oesterreich. Museum für Kunst und Industrie. Masner Katalog, No. 321. D. 0·2.

Plate from K. Masner. Katalog. Fig. 24.

Subject: Hermes wearing petasos and winged shoes, and carrying the caduceus in his hand, leads a dog, which, to deceive Demeter, he has masked and disguised as a pig, to be sacrificed. In the field are suspended a lekythos, strigil, and sponge.

See INTRODUCTORY HISTORICAL NOTE, page 25.

WOODMAN AT WORK.

Design from interior of Cylix in the Berlin Museum.

Plate from E. Gerhard. Trinkschalen und Gefässe. Vol. I. Plate ix. 3.

Subject: Bearded man, who wears petasos and high boots, trimming a fir stem that he has cut down.

Inscription: ὁ παις καλος (the boy is beautiful).

See INTRODUCTORY HISTORICAL NOTE, page 25.

THOAS (?) IN THE CHEST.

Design from interior of a Cylix in the Berlin Museum. Cat. 2,300. H. 0·095. D. 0·23.

Plate from E. Gerhard. Trinkschalen und Gefässe. Vol. I. Plate ix. 5.

Subject: Bearded man, possibly King Thoas, in the chest at sea.

See INTRODUCTORY HISTORICAL NOTE, page 25.

ΔΑΙΣ ΚΑΛΟΣ

PLATE XXXIV.

DANAË AND THE GOLDEN SHOWER.

Designs from a Krater in the Hermitage Museum, St. Petersburg. Cat. 1,723.

Plate from Overbeck. Atlas der Kunst Mythologie. Taf. vi., 2 and 3.

Subject: A.—Danaë, lying on a richly decorated couch, gazes upwards at the golden shower. A mirror and bag hang on the wall.

B.—In the centre is a large dædal chest, with the lid open. To the left, a carpenter is taking measurements. To the right stands the father of Danaë, King Akrisios, carrying his sceptre. He raises one hand in command. Behind stands Danaë herself, lifting one hand in dismay; she carries her child Perseus and he carries a ball.

Inscriptions: Δαναε (Danaë); near the workman, ὁ παις καλος (the boy is beautiful). An inscription near Akrisios has disappeared.

See INTRODUCTORY HISTORICAL NOTE, page 25.

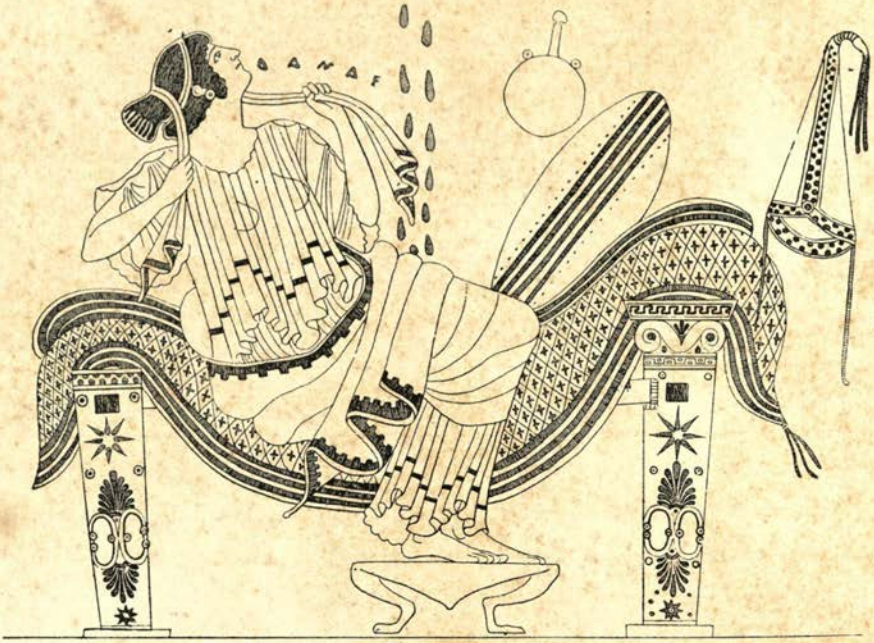


PLATE XXXV.

ARIADNE SLEEPING.

Design from exterior of a Cylix in the Corneto Museum.

Plate from Wiener Vorlegeblätter. Serie D. Taf. 8. 1.

Subject: Ariadne fast asleep on a rock beneath a vine tree. Above her a winged figure hovers with a crown. Theseus rises stealthily from beside her and picks up his sandal. Hermes, wearing petasos and winged boots, and carrying the herald's staff (kerykeion), beckons him away.

Details of the design are added in dull red, *e.g.*, the leaves and grapes of the vine. The eye of Ariadne is drawn without a pupil to denote sleep.

See INTRODUCTORY HISTORICAL NOTE, page 25.

PLATE XXXVI.

MÆNAD SURPRISED BY SATYR.

Design from an amphora of the kind known as "Nolan," formerly in the Heydemann collection.

Plate from Annali dell' Instituto Archeologico, 1878. Tav. d'agg. I.

Subject: A Satyr surprises a sleeping Mænad.

Inscriptions: Illegible.

MÆNAD ABOUT TO BE SURPRISED BY TWO SATYRS.

Design from an oinochoë formerly in the Castellani collection.

Plate same as above.

Subject: Two Satyrs about to surprise a sleeping Mænad.

See INTRODUCTORY HISTORICAL NOTE, page 25.

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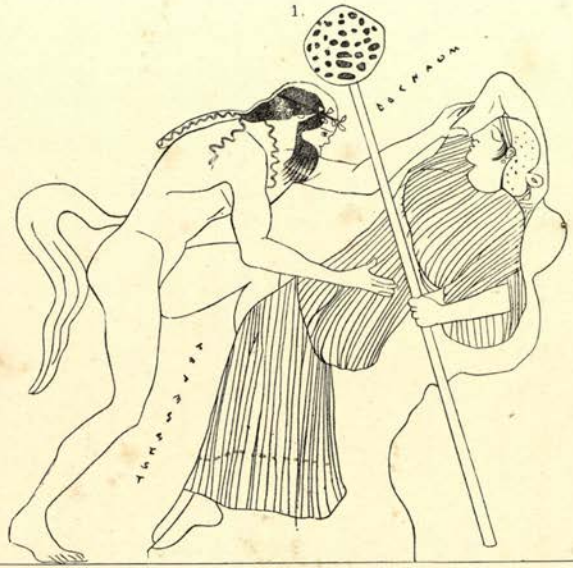

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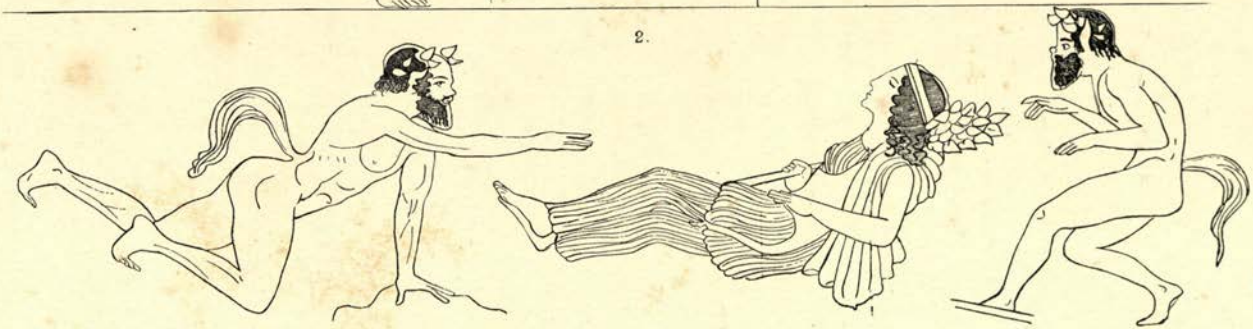


PLATE XXXVII.

DANCING GIRL AND FEASTING YOUTH.

Design from the interior of a Cylix in the British Museum. Cat. E. 47.

Plate from P. Hartwig, Die Griechischen Meister-schalen. Plate XXXV.

Subject: A girl dances before a youth who lies on a couch feasting. By his side a table with myrtle twigs and drinking cup. Above him his flute-case. He has stopped playing on the double flute, and marks the time with his hand.

Inscriptions: Ιλιπος (Pilipos, *i.e.*, Philip); Καλλιστο (Kallisto—most beautiful one).

See INTRODUCTORY HISTORICAL NOTE, page 25.

ΚΑΛΛΙΣΤΟ

PLATE XXXVIII.

DIONYSOS AND SATYRS.

Design from the interior of a Cylix in the Cabinet de Médailles, Bibliotheque Nationale, Paris. Cat. 697. H. 0·12. D. 0·30.

Plate from P. Hartwig, Die Griechischen Meister-schalen. Plate XXXIII., 1.

Subject: Dionysos playing on the lyre and attended by two Satyrs with vine-sprays and double flutes.

See INTRODUCTORY HISTORICAL NOTE, page 25.

PLATE XXXIX.

GREEK WARRIOR AND CENTAUR.

Design from the interior of a Cylix in the Pinakothek Museum at Munich. Cat. 368. D. 0·305.

Plate from P. Hartwig, Die Griechischen Meister-schalen. Plate LIX.

Subject: Greek Warrior slaying Centaur.

Inscriptions illegible.

See INTRODUCTORY HISTORICAL NOTE, page 25.

PLATE XL.

CHOROS OF MAIDENS.

Design from an Astragalos in the British Museum. Cat. E. 783.

Plate from photographs.

Subject: A choros of maidens taught by a choregos are practising a dance which seems to imitate a flight of birds.

See INTRODUCTORY HISTORICAL NOTE, page 25.

PLATE XLI.

PENELOPE AND HER WEB.

Design from a Skyphos in the Museum at Chiusi.

Plate from Monimenti dell' Instituto Archeologico, 1872. Vol. IX. Plate xlii.

Subject: Penelope seated mourning in front of her web. Telemachos, holding two spears, is about to start in search of Ulysses.

See INTRODUCTORY HISTORICAL NOTE, page 26.

1

2

PLATE XLII.

OFFERING AT THE TOMB.

Design from a Lekythos in a private collection at Athens.

Plate from O. Benndorf. Griechische und Sicilische Vasenbilder. Plate XIV.

Subject: In the centre a stele with palmette akroterion. To the left a maiden approaches bearing a basket of offerings to the dead; from the basket hang sashes for the adornment of the stele. A youth stands to the right in an attitude of lamentation. Two winged *eidola* flutter towards the worshippers.

The design is in shades of deep red on a white ground.

See INTRODUCTORY HISTORICAL NOTE, page 26.

PLATE XLIII.

CHARON AT THE GRAVE.

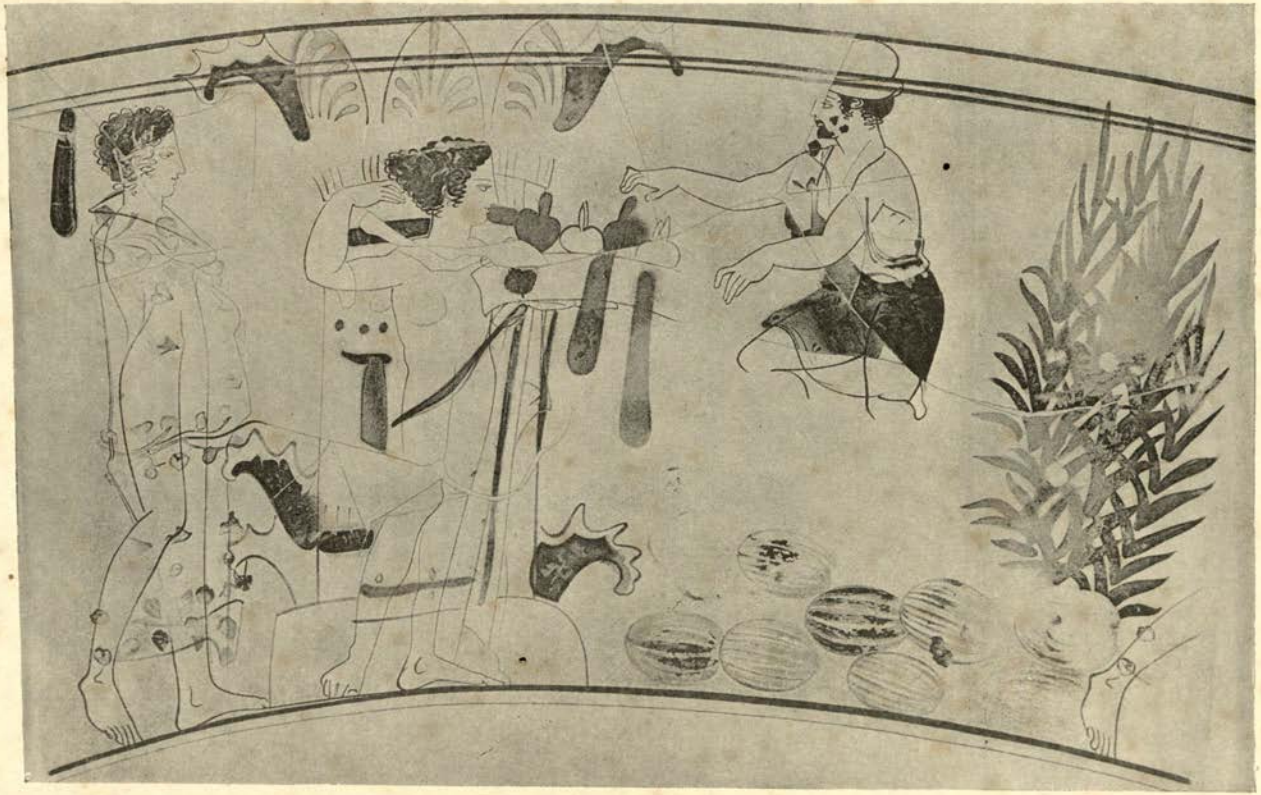
Design from a Lekythos in the Berlin Museum. Cat. II. 268. H. 0'535.

Plate from Archäologische Zeitung, 1885. Taf. 3.

Subject: Charon in his boat, the lines of which have disappeared, approaches the stele, and stretches out his hand to receive the offerings of pomegranates brought to the dead by a maiden. Beneath are piled large gourds, and the tall reeds to the right indicate the pool of Styx. A second maiden stands to the right in a dress covered with ivy pattern.

Polychrome on a white ground.

See INTRODUCTORY HISTORICAL NOTE, page 26.



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